Charlton SPOTLIGHT

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remembering

Pat Boyette

Pat Boyette self-portrait from the 1985 San Diego Comic-Con International. © 1985, 2000 Estate of Pat Boyette

IN MEMORIAM

Pat Boyette, 1923–2000

Welcome to *Charlton Spotlight*! You hold in your hands the initial outing of what I believe to be the first and only magazine of its kind since CPL/Gang Publications' *Charlton Bullseye* of 25 years ago. Our first installment is a special memorial tribute to the late Pat Boyette, who left us all too soon on January 14, 2000.

When I was first planning this magazine in late 1999, with a variety of miscellaneous Charlton features in mind (but mainly to get into print a complete title checklist, the first iteration of which appears in this issue), I had high hopes of sending a copy to Pat for his reaction. I hoped to interview Pat someday, getting him to talk in detail about his Charlton tenure for a special feature. But when I learned of Pat's death, I chucked all other feature ideas for the first issue out the window. It seemed both right and proper to devote the first issue instead to remembering Pat Boyette. In paying tribute to him here, we celebrate his life and long legacy of wonderful, unique comic art.

MY OWN Pat Boyette experience dates back to the late 1960s, when I came across his early Charlton and Warren work. Throughout the 1970s I followed Pat's work only sporadically, mainly at Charlton. But wherever it appeared—largely in Charlton's ghost comics line, notably in Pat's long run on *The Phantom*—that work stood out from everything around it. One thing that made his art so distinctive for me was his lettering style, so individual and legible, especially his logo and title work. The man had a design sense that wouldn't quit! It would be years before I knew that he always lettered his own work, producing the complete package. He probably didn't have to do his own lettering, at least in his early Charlton stories. Charlton had a letterer on staff named "A. Machine." But I suspect a majority of Charlton artists who couldn't or wouldn't do their own lettering willingly submitted, over the years, to whatever modified typewriter or unsteady hand transcribed Joe Gill's typewritten scripts to captions and balloons. Pat chose not to do that. It was part of his professional approach to his craft that he do the whole thing, start to finish, or at least as much of the job as he could or was allowed to do himself. And Pat worked *fast*, from all accounts. In the long run, this practice must surely have worked against his financial success, but it just as surely worked to make the Boyette style and reputation as distinctive as they were.

Like many veteran comics creators of Pat's generation, in the 1990s he didn't work much. Part of this was due to age and failing health (and, I suspect, dismay at what comics have become over the last decade), but part of it must have been because publishers had overlooked Pat, just as they've forgotten other brilliant elder craftsmen like Dick Ayers. This is a sad thing. Pat's last years of comics work, for Berkley/First's *Classics Illustrated* line, a few odd jobs for Valiant Comics, and his last great opus, *Texas Days of Glory* (published in 1998 but completed a dozen years earlier), display a wonderfully mature and assured style. To have deprived current mainstream comics fans of exposure to the work of a master like Pat Boyette was short-sighted at best, maybe a crime against the arts at worst—yet that's exactly what happened.

In 1998, Vanguard issued its special Boyette issue of *Tales From the Edge: The Nightstand Chillers*, and what a fine collection this is, featuring Charlton, Warren, and Skywald black-and-white reprints, with commentary from Pat's peers. If you haven't seen it, then by all means go out and hunt down a copy right away. What most of us didn't know was that every copy sold helped pay Pat's medical bills during his last illness. *The Nightstand Chillers* was, as far as I know, his last published comics work.

Now we will have no more new Pat Boyette comics work forever. But we can delight in the body of great stories he left us, starting with that first oddball tale for Charlton in 1966, "Spacious Rooms for Rent," in *Shadows from Beyond* v.2 #50. This first issue of *Charlton Spotlight* showcases some outstanding examples of that work and gives a few of Pat's friends, collaborators, fans, and supporters the opportunity to share their thoughts and memories of a unique man and his legacy.

When I first announced my intention of a Boyette tribute, many of Pat's friends and fans answered the call. The first section of the issue is devoted to personal memoirs of Pat by his peers. Starting with our front cover, the great **Tom Sutton** checks in with an affectionate look at

Charlton Spotlight

ISSUE #1 • FALL 2000

Front cover: **Tom Sutton** • *Back cover:* **Jim Amash**

Remembering Pat Boyette

Joe Gill 3
Steve Skeates 4
Alex Toth 6
Ron Frantz 7
Jim Amash 14
Bill Pearson 16
Robin Snyder 18

Biographical Features and Resources ... 17–18

Critical Commentary

Charlton Shivers: Those Boyette Heads! by Ramon Schenk 19
Pat Boyette, by James Cassara 22
Pat Boyette's Best Warren Work, by Ramon Schenk 39

Bibliographical Features

The Pat Boyette Index, compiled by Don Mangus 28
The Films of Pat Boyette, by Don Mangus 38

ThePat Boyette Gallery 23–27

Charlton Comics Checklist compiled by Dan Stevenson 42–48

Michael Ambrose, *Editor and Publisher*

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• **Special thanks** go to Tom Sutton, Ron Frantz, Jim Amash, Don Mangus, Ramon Schenk, Robin Snyder, and Hendle Rumbaut for their invaluable assistance and encouragement in making this issue a reality. Third printing December 2004.

Boyette the comic book artist at work. Next we hear from a Charlton living legend, the prolific **Joe Gill**. Joe's article originally appeared in the March 2000 issue of **Robin Snyder's** *The Comics* ($24/12 issues, 2284 Yew St. Rd. #B6, Bellingham, WA 98226-8899), which was itself a special Boyette tribute, and Joe has generously given us permission to reprint it here. "Others paid higher rates but Charlton alone paid within seven days with a guarantee of plenty of assignments each week," Joe told me. "Guys like the great **Bill Molno** scrawled pencils and laughed all the way to the bank. Artists who cared like **Steve Ditko** and **Reese Whitman** created good work and let the bills pile up. Pat Boyette compromised. His work was always good. He could've done better if he had the time but not at the starvation rates Charlton paid. Like most of us, Pat enjoyed the fact that no one carped or critiqued. If Pat had one of my scripts he knew he could make whatever changes he deemed best. If I specified an aircraft carrier, Pat knew he could substitute a rowboat and I couldn't complain and an uncaring editor wouldn't notice. . . . Pat and I stayed in touch for twenty years after Charlton stopped buying new material. We were good friends and I'm glad that I knew him. We never had complaints with each other. He did a great job on my scripts, especially a character called 'The Peacemaker,' an unheralded title that we both thought was okay."

Steve Skeates, celebrated comics scripter for DC, Marvel, Warren, and just about every other company you can name, worked exclusively for Charlton in the early days of his career. Here Steve tells us what it was like to collaborate with Boyette in such titles as *The Many Ghosts of Doctor Graves*. **Alex Toth** knew Pat better than most and remembers him for us in a warm, wide-ranging letter that came in almost literally at the last moment; thanks, Mr. T! **Ron Frantz**, who will conduct a regular column in these pages on his Charlton memories, had been writing the first installment of that column, focusing on his two-decades-long friendship and association with Pat, when the news of Pat's passing came down the wire. Ron opened up his ACE Comics files to share with us several pieces of hitherto unpublished Boyette artwork. **Jim Amash**, comics creator and another of Pat's many friends in the comics business, checks in not only with his remembrances but also with our back cover illustration, which plays off of Tom's front cover in a remarkable way. **Bill Pearson**, an editor with Charlton for a number of years, worked with Boyette on the other side of the desk and tells us what it was like to see new Boyette artwork arrive at the Derby offices.

Fan writers **Ramon Schenk** and **James Cassara** give us commentary and critical views of Boyette's work. **Don Mangus**, who knew Pat for years and collected his original art, provides his staggering *Pat Boyette Index*, plus what is probably the most detailed information about Boyette's film work to be found in one spot. Be sure to spend some time in the extensive Boyette cover gallery in the middle of the magazine. To round out the issue, and to return to the original premise of this magazine, we present the complete Charlton Comics checklist compiled by the incredible **Dan Stevenson** (with help from **Mike Tiefenbacher**). During the last couple of years I'd been constructing my own Charlton checklist, unaware that Dan and Mike had already done the job. I regard the brief (!) title checklist here as merely the first installment of an ongoing document that will appear over the course of future issues. Down the road we'll expand the list with more detailed information, the eventual goal being a complete index of all Charlton comics. (None of us may live to see that particular job completed, but *somebody's* got to start it.) In issues to come we'll conduct exploration and critical investigation of the rainbow variety of Charlton's output; I intend to offer artist & writer checklists, interviews, memoirs, obscure and unpublished art, photos, reviews and surveys, and lots and lots of Charlton comics images. Your input is not only desirable but essential, and I invite you to contribute your memories, opinions, images, articles from dusty fanzines, and the like. I also want to have a regular letters column, which means I need something from readers to put there.

FIRST ISSUES are always experiments. Whether this one succeeds and generates a second depends to a great extent on your reaction to it. I hope to publish at least two issues per year. They may not always be this big; alternatively, they may be bigger. They may not always appear on a regular schedule. To make sure you don't miss the next and future issues, check out the subscription information on page one or at least send me your name and address so you can stay on the mailing list.

This issue filled up a lot faster than I thought it would, and during production over the last few months I found myself discarding feature ideas that I haven't been able to complete or even begin, such as exploring in greater depth Pat's TV and radio career in Texas before he started drawing comic books. I hope to get to that and other features in a follow-up issue. For now, you have as much fun stuff as I could cram into 48 pages. So let's get going, and I hope you enjoy the ride! . . .

—Michael Ambrose

. . . But before we begin, read on for a bit. During the final days of production of this magazine I contacted Pat's daughter, **Mrs. Melissa Brinkley**, and asked her for some thoughts about her father. She was kind enough to share the following with us:

"I don't think my father knew he had such a following and I am sure he would be overwhelmed if he was aware of it. On some level, I think he is aware of it. I think it is appropriate that this tribute is coming from the Austin area since his roots are in the San Antonio/Hill Country/Austin area.

"My father's comic book career began when I was in my late teens in San Antonio so the majority of it happened after I was grown and gone. I am sure the information that you have received from the good friends that you mentioned in your message is far more accurate, career wise, than anything I could add. I will have to say, though, that I have comic drawings in my possession that were done as early as 11 yrs. of age, so you can see that his fascination with the art form started early. Daddy's interest in art took him in many directions in the field as a whole. He was interested in radio, television, and film as well as drawn art. He liked to paint, too, but refused to paint bluebonnet scenes because he said everybody did that.

"He was also interested in history, especially Texas history, and was very well-read on the subject. He wasn't content to learn the stuff we all learned in school, he would research the finer points of the subject and could make history come alive with little known facts. He was also interested in Egyptology and, when I was a child, instead of reading me the usual childhood fare, he would tell me stories of Egypt, pyramids, and mummies. He was a story teller of great magnitude, which would explain his interest in writing. His talent was immense and diverse and I don't think he, himself, realized the scope.

"I don't think I could add much about his career but, as a person, I would have to say that my Dad was one of the most caring, generous individuals I have ever known and probably ever hope to know. He was blessed with a kind heart and a great talent but he was also blessed with wonderful friends. I have come to know some of his friends since his death and I, too, have been blessed by knowing them. His passing has been very difficult for me, but it would have been more so if it hadn't been for the friends that he held so dear. They helped me more than they will ever know and I doubt I will ever be able to thank them adequately."

Thank you, Melissa, for those special, warm words about your father. Let us hope that this tribute to Pat Boyette helps keep his memory and his work alive for generations to come.

Dignity

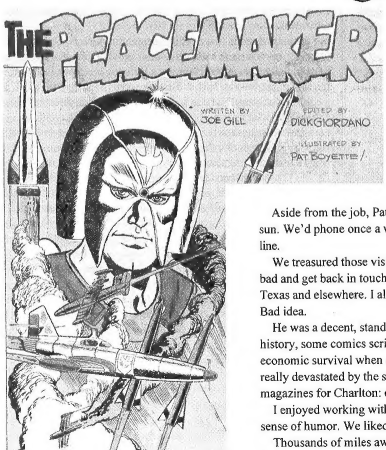
by Joe Gill

Pat and I had been friends from the beginning. He lived in Texas and we never met but right from the start we were buddies.

Pat illustrated many of my scripts, various characters, but the one I liked the best, because of his contribution, was The Peacemaker, one of my hasty creations. Everything at Charlton was hasty; if it wasn't, I wasn't making enough to pay the mortgage. I still enjoy looking at his Peacemaker art. It, too, had dignity. He put that in, not I.

Like so many who worked in comics, underpaid then (and later), Pat always did his best to turn in a good job. He and I were always in agreement. Neither of us were too proud to change anything but it was always my work that was adjusted. If he thought there was too much dialogue, I'd tell him to chop it. I always liked what he did and his interpretation of The Peacemaker was exactly what I had in mind. I never asked for a detailed panel. Most illustrators told a story more effectively when they were able to do it their way.

WHAT MAGIC THE GENIE HATH WROUGHT WHEN HE PERMITTED A CHOSEN FEW TO LOOK DEEPLY INTO THE EBONY POOLS OF THE FANTASY REALM'S INK WELLS AND EXTRACT AMAZING AND GLORIOUS TALES!
TWO OF THE MOST BLESSED HAVE BEEN ARTIST STEVE DITKO AND WRITER JOE GILL!
THEY CAME TOGETHER AT A TIME WHEN COMICS REFLECTED HIGH VALUES, GOOD FUN AND EXCITING ADVENTURE!
THERE ARE MANY LYRICS TO PRAISE THE WORKS OF STEVE AND JOE – BUT THANKS TO PUBLISHER, ROBIN SNYDER – YOU ARE ABOUT TO ENJOY SOME OF THEIR CREATIONS FIRST HAND!
SO – LET'S POP THE CORK ON THE INK POT AND BE OFF ON A QUEST FOR THRILLS AND DISCOVERY...
PAT BOYETTE
KINDIA



Above: "Discovery," Boyette's introduction to **The Lonely One,** Joe Gill and Steve Ditko's collection of Charlton "Konga" stories published by Robin Snyder. © 1989, 2000 Estate of Pat Boyette.

Left: Splash page to **The Peacemaker** #4, September 1967. © DC Comics

Aside from the job, Pat and I talked at great length about everything under the sun. We'd phone once a week, usually, long after Charlton shut down the comics line.

We treasured those visits and when one of us forgot the other for awhile, we'd feel bad and get back in touch. Pat met a lot of guys from Charlton at conventions in Texas and elsewhere. I always intended meeting him someday but kept putting it off. Bad idea.

He was a decent, stand-up guy. A very talented man. He wrote screenplays, Texas history, some comics scripts (better than anyone's except mine) and he battled for economic survival when comics began their downward spiral. Neither of us were really devastated by the shrinking market. He wasn't destitute and I was packaging magazines for Charlton: confessions, history, ad nauseam.

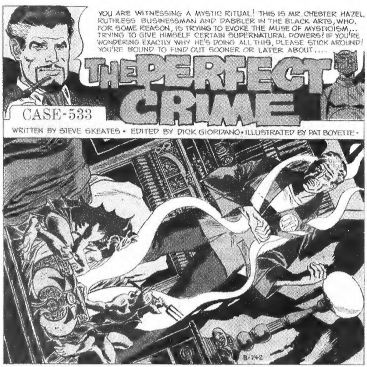
I enjoyed working with him. He was dependable, cooperative and had a great sense of humor. We liked and disliked the same people and that was a plus.

Thousands of miles away, Pat Boyette was a treasured friend. I'll never forget him.

© 2000 Joe Gill

Pat

by **Steve Skeates**


YOU ARE WITNESSING A MYSTIC RITUAL! THIS IS MR. CHESTER HAZEL, FLUTELESS FLUSHERMAN AND DABBLER IN THE BLACK ARTS, WHO, FOR SOME REASON, IS TRYING TO EVOKE THE MUSE OF MYSTICISM... TRYING TO GIVE HIMSELF CERTAIN PUPERNATURAL POWERS! IF YOU'RE WONDERING EXACTLY WHY HE'S DOING ALL THIS, PLEASE STICK AROUND! YOU'RE BOUND TO FIND OUT SOONER OR LATER ABOUT...
THE PERFECT CRIME
CASE-533
WRITTEN BY STEVE SKEATES • EDITED BY DICK GIORDANO • ILLUSTRATED BY PAT BOYETTE

Above: Opening panel to "The Perfect Crime," from **The Many Ghosts of Doctor Graves #3**, September 1967.
Below: "The Ghost of Man," from **The Many Ghosts of Doctor Graves #6**, May 1968.
Both images © Charlton Press

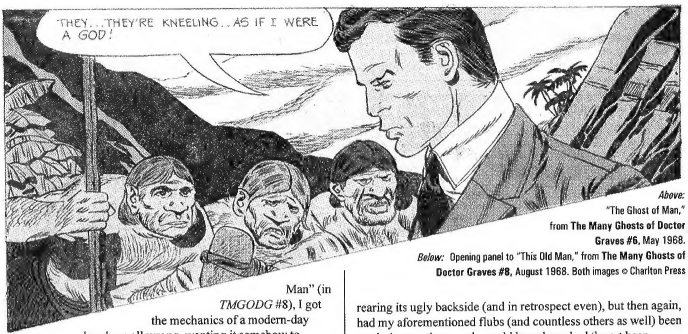
Certainly (and especially to anyone who doesn't more often than not literally reside within this abstract fantasy realm we rather mundanely refer to as "the comicbook community") such a reaction must seem more than a little strange. For me to experience such a profound sense of loss due to the passing of someone I never physically met, someone I never even talked to on the phone. I have no idea, then, what this man looked like, nor what sort of accent he may have possessed, what types of idiomatic expressions he regularly employed, how exactly he went about putting his thoughts into words. All those little clues that open a window into another's personality. Unnecessary paraphernalia in this case, I suppose, seeing as Pat's artwork alone exuded so much personality. Always distinctly his and his alone. "Quirky" is the rather overused term which undoubtedly has been too often, too quickly, too easily applied to those wonderfully expressive drawings of his.

Gets even stranger, in fact, at least upon the surface, for Pat was also someone I hadn't worked with in well over thirty years. Could it be then that a large part of the way I felt (and am still feeling) was and is but an offshoot of my own lassitude—the way people never get around to certain things and then suddenly it's too late—the simple fact that I "never got the chance" (that of course is the way I prefer to think of it) to properly thank Pat Boyette for being that person who (more than anyone else) transformed those formative years of my writing career—all that frantic hectic churning-out of countless scripts for Charlton (at four dollars a page, one had to produce a veritable truckload simply for financial reasons, simply to keep one's head above the proverbial rising tide)—rather amazingly into an absolute utter joy?

. . . And more ("more importantly" is surely how my back-then quite fragile and "all-important" ego would have termed it)—to thank him for so often making ME look so damn good! Pat did that by being the consummate professional, by putting his all into everything he did, thereby transforming my so-so stories (and there definitely were enough that fit easily into that category back in those days) into far more than merely passable items. And when I was particularly on the mark, upon those rare occasions when I'd actually hit those highs that I (in youthful enthusiasm) was so often straining for and aiming at, his visual interpretations would make these better moments of mine come off rather like true classics of the horror-story form. Yes, I know—that sounds conceited as hell, yet (believe me) there is no swagger intended, for if these stories reached any such status, it was far more Pat's doing than anything I was reponsible for.

From the very beginning, with that very first story of mine that Pat illustrated, a little something called "The Perfect Crime" (in *The Many Ghosts of Doctor Graves #3*, way back there in 1967)—I distinctly remember (in fact) accidentally awakening the baby there in that small apartment in Astoria, Queens (all us comic book writers had to live in or around New York City back in those days) by exclaiming a little too loudly as I saw for the first time how Pat had handled my words, "Yes, now THAT'S a comic book story!" Those weird yet supremely interesting angle shots. The lighting effects (like nothing else in comics, comparable instead only to certain cinematic effects, the stuff of film noir). The spooky decor with incense-burners burning, smoke wafting, and strange statuettes abounding. Ghostly figures that weren't just the outlines of human beings filled in with blankness—nope, not the usual cartoony dudes done up all in white like some adult version of Casper—the way most artists would handle it, but were whispy, elongated, translucent entities merely vaguely in the shape of a man, yet enough so, so that you knew immediately what they were meant to represent. And the characters, each with his own distinctive personality. Their expressions as well—that smirk in that first panel on page five, the utter panic etched upon the villain's countenance within that great close-up in the fifth panel on page seven. Yet, as I indicated, this was merely the opening volley.

And so what if, in "This Old



Above: "The Ghost of Man," from **The Many Ghosts of Doctor Graves #6**, May 1968.

Below: Opening panel to "This Old Man," from **The Many Ghosts of Doctor Graves #8**, August 1968. Both images © Charlton Press

Man" (in *TMGODG* #8), I got the mechanics of a modern-day handgun all wrong, wanting it somehow to function like a western six-shooter? And so what if, in "The Ghost of Man" (in *TMGODG* #6), due to some rather typical youthful over-eagerness, I jumped head over heels directly into the writing of the tale, prior even to figuring out (as I surely should have) exactly how the usual three wishes upon a magic lantern might work in this particular case—are there three all told, or does each person who possesses the lamp get three? What if one person only uses two? Does that mean the next person gets four? Or only three? Or maybe even only one? It's never tacked down; in fact, within the story, it seems at times to work one way, and at other times, another. Yet, do you really notice these silly miscues on my part? Naww—thankfully not usually, and basically because you're too busy being pulled along by a certain wonderful artist's rich and sure-footed storytelling abilities, pausing only briefly to marvel (in "The Ghost of Man") at those befuddled expressions of reverent concern worn by the cavemen and that stark picture of disconcerting sterility, that future of no people, just endlessly clicking computers. Then there's that frail uninterested ancient future-dweller (beyond being merely jaded), one of the last few members of a race that has obviously outlived its usefulness, so bored as he plays checkers against a robot—not in my script at all, this scene is pure Boyette, yet it is (as well) the perfect visual to convey just the sort of dismal future I was attempting to evoke. As for "This Old Man," how could anyone out there not be pulled in and shaken by the confining, littered, decaying horror of that rotting old mansion? Broken mirrors, peeling wallpaper, ugly lamps, way too much useless heavy dust-encrusted furniture, no room in which to move about, an utter trap if there ever was one. Just to look at it all is to be able nearly to FEEL its oppressive smelly mustiness, that stench of a definite living death.

Yes, I must say it—on more than one occasion, Pat Boyette saved my ass, did so by somehow making the unworkable actually work, and in doing so he helped me—far more than anyone probably suspects—hold onto my writing job. Sure, a part of this may well be merely my unabashed paranoia rearing its ugly backside (and in retrospect even), but then again, had my aforementioned flubs (and countless others as well) been as obvious as they surely could have been had the art been handled by a lesser artist, I have a clear picture of this particular bon vivant being shown the door, a nifty portrait of myself getting quite summarily booted the hell out of there. However, instead, thanks in no small part to one Pat Boyette, I was able to hold on and fool them all, even as I slowly learned how to write. And so it was that I was (for well over two decades) able to avoid having to get myself a REAL job. And for that and more (much more—the joy, the fun, the applause quite definitely, and even merely the thrill of reading yarns nominally written by my own self yet seemingly surely crafted by someone far better at it than I was), I shall forever be eternally grateful to that supremely "quirky" artist I've been missing for thirty years and miss even more now that he is gone.

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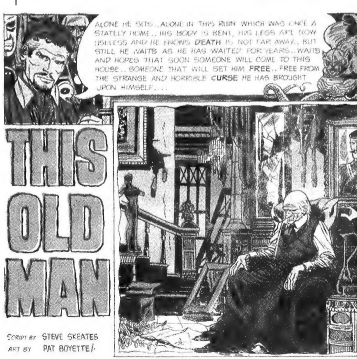

ALONE HE SITS...ALONE IN THIS RUIN WHICH WAS ONCE A STATELY HOME...HIS BODY IS RENT, HIS LEGS ARE NOW USELESS AND HE KNOWS DEATH IS NOT FAR AWAY...BUT STILL HE WAITS AS HE HAS WAITED FOR YEARS...WAITS AND HOPES THAT SOON SOMEONE WILL COME TO THIS HOUSE...SOMEONE THAT WILL SET HIM FREE...FREE FROM THE STRANGE AND HORRIBLE CURSE HE HAS BROUGHT UPON HIMSELF....
THIS OLD MAN
SCRIPT BY STEVE SKEATES
ART BY PAT BOYETTE

Alex Toth—

PAT BOILETTE, MCSWEENTHAN, THEN & I AM NOW, WAS RESTLESS. 'PLANNING' WITH NEW METHODS and MATERIALS, MAYBE — WE BOTH THOUGHT MAYBE SMALL SHOPS WHERE CANDY STORES, PULL OF BRIGHT NEW GOODIES MAY MIGHT WORK OUT and ADD TO OUR FUND OF KNOWLEDGE ABOUT HOW TO BEST PULL UP SHEETS — 'ILLO BOARD / BRISTOL / OR, ('PAT'S PET) CANNASBOARD, WITH 'STUFF'! GOOD — WELL, CRAFTED, STUFF!

HIS CURIOSITY SYNCED WITH MINE IN THIS and MANY OTHER MEANS OF TECHNICAL and ESOTERIC EXPLORATION, SO WE HAD LONDS of SUBJECTS to DISCUSS — OVER-LONG DISTANCE PHONE BILLS, THINK HIS SAN ANTONIO / THEN / and MY LA-WERE HORRENDOUS! and LETTERS WERE NOT HIS THING, NOT LENGTHY ONES, ANYHOO — THEY WERE IN CURSIVE OFTEN, THO' — TO ALMOST ILLEGIBLE THE CHARS — HOW'D WE DO DAT?

BASHM — PLUSHTIN'! ENDLESSLY! FOR YEARS —

BUT, AS BASHM, I DIGRESS — FLUENTLY!

PAINTING, IN OILS, ACRYLICS, GOUTA OPAQUE BLENDS, COLOR, TONE WERE / WAS PAT'S CONSTANT EXPERIMENTATION, THINK / OR DURING / HIS COMICBOOK WORKS FOR HIRE; OR HIS OWN PERSONAL ART PROJECTS and HIS EXPLORATIONS WITH DISCOVERIES MADE IN VARIOUS MEDIUMS; IT WAS NEVER BORING OUT, TOO — THO' IN SOMES of COLOR PAINTING WERE MEMORE SELDOM AFFAIRS — I WAS, LONG AGO, WILD ABOUT COLORED INKS, SEDUCING TO MARKERS TO HA LONG OF CREAMY OPAQUE WATER-COLOR, TEMPERA, POSTER PAINT — JARRED — VS TUBES — PAT CHUGGED NOW, TO HIM IT ALL, QUIBBLE — ENJOYING DEEPFISH SCRIMBLINGS!

WITH SUCCESS!

SOME ITEMS SHARED WITH ME, SMALL PAINTINGS / TESTS, HE'D MADE.

WE BOTH ADMIRED YOU 'LESS IS MORE' GENIUS of PIONEER MUSHROOM-SHAPPER, RON CRANE — MASTER of SINGLE TONE and 'DOUBLE TONE' ORIGINAL MECHANICAL DOT / LINE / SCREEN BOARD USE IN HIS 'WASH TUBES' CAPTAIN SAVVY — TO BUCK SHANGER / BOSCO SHEEMAN / D'S / STRIPS — & MORE MAJOR ROLES / TENURE — PAT LIKED CARTOONING THAT ALLOWED 'DOPS FOR EYES' — ALL CRANE — HIS FINE GHOST / MDS / SUCCESSOR, C-C-BECK, WHOSE ORIGINAL 'CAPTAIN MARVEL' WAS GREAT FUN!

BIGFOOT / E&C / CARTOONISTS, TOO, WERE TO BE STUDIED, LEARNT. FROM — DIE-HORNING OF 'HAGAR' FANS — BUD BLAKE'S 'TIGER' — OLD 'NEW YORKER' MAGAZINE — EARLY 1900s / GERMAN 'SIMPLI-CHISSIMUS' WEEKLY'S TOP LINE ART TALENTS — PLUS MANY SYNDI-CATED STRIPS of PURE FUN-CARTOONING SKILLS of EARLY 1900s — YUP — PLUS ALL HA BEST of ILLUSTRATIVE CONTINU-MOND, MCGILL, OF COURSE — and MANY TOP SLICK MAGAZINE ILLUS-TRATORS / WORKS of OLD — WE PINGPONGED THRU HA GAMUT of IT, IN ALL-HIS MANY FORMS, LEARNING —

2/ MORE TOLERANT THAN I ABOUT QUESTIONABLE-WORTHY SOTS N' SOULS IN HA BIZ, WE PUZZLED-WIRED ABOUT ALL PLUMBERS — 'BUT PAT GANG' SAN ANOTHER GANDER — WHICH I COULD NOT — NO, SORRY! I'D NO PATIENCE OR STOMACH FOR MORE of THEM — I CLOSED HA IRON DOOR / ON HA-SWINISH NOGOODS! 'BASTN' FOR BASTARDS, SAID I — NO MORE — II

PAT GANG' SAT TOO MUCH MORE POPE — TO DO IT AGAIN — SOME DID!

OLDER THAN I BY SEVERAL YEARS / NO MATTER, DEPRESSION DECADE' KIDS, WE SHARED A LOVE OF MYTH and IT HISTORY / and ALL HA GODSERTS BIG BIBLE and SMALL, COMMERCIAL, PERSONAL, EXPERIMENTAL, RACING LAND / SEA / AIR, AMPHIBIAN TYPES — KEPT UP WITH TECH' ADVANCES, TOO — POWERED (FOR HE) SMALLISH TO 24-SPANS, GOODS — BUT PAT BUILT BIG E&C / DIESEL-POWERED MODELS — LIKE HA RED FOKKER TRIPLANE of WINGSPAN, IN HIS STUDIO, IN 1971 and 72, AN UGLY VISIT — HE LIKED HIS BIG and POWERFUL! I LIKED LIGHT — SILENT — RUBBER / COG and ELECTRICS and COMPRESSED AIR — SMALL — CRAFT — I DEVISED DRAWING THEM, DISCUSSING DESIGN POINTS / QUIRKS, of HA REAL BIRDS!

MOVIES of OLD and NEW, ALL STEPS of PRODUCTION, TV 'LIVED' and MUMMIFIED, WERE FASCINATING TOPICS — and ANCIENT WORLDS, HA MACHABOLOGICAL WONDERS, IN FACT! HA GODDESS — TOO, CHAT TOPICS — WE READ OF THEM — PAT ONCE SAID ARCHABOLOGIST WOULD'VE BEEN HIS 80 / DIRECTED / CONSTRUCTED / and SHOT and CUT and EDITED THREE SUSPENSE FILMS — A STUDIO FIRE ENDED ALL THAT, SADLY —

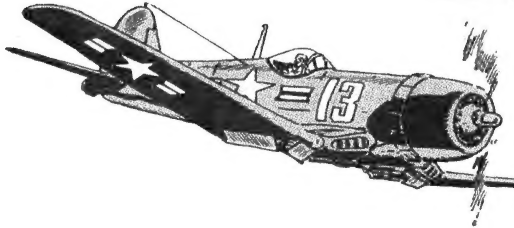
UFO — and COD QUIRKY INCIDENT FOUND INESPLICABLE RELICS — ANOMALIES — BAFFLING CODDENTS of HISTORY — FASCINATED US, WE BOTH COLLECTED BOOKS ON HA GODDESS — QUESTIONING SUCH THINGS — LIKE HA PATTERN FOUND IN A GEODE A FEW 100,000 YRS OLD! PHOTO-PROOF of HA IMBEDDED CERAMIC / METALLIC OBJECT IN THAT HA WORLD'S GEO / HISTORIAN / SCIENTIFIC / ARCHABOLOGIA EXPLANATION SHALL WONDER — PHT-MIND / SPHINX SHALL NOT BE DOODED!

MAYS / SCIENCE / 'LOW-HI-TECH' / TOPICS — MYSTICISM — OOF-CHEBUMBLE CUD! — VAGARIES of SOCIETY'S NOW VS THEN — ALL DID THEIR WITH BITS / GREAT FUN, LOTS OF GIGGLY'S HERE, THERE, TO PREFACE HIS / MY STINTS AT PINGPONG-CHAT — LESS GIGGLES —

HIS STRONG RICH SCOTTSMORAN RADIO / TV TRAINED VOICE FURIOUS ABOUT POLITICS OF PEOPLE — OR EVENTS / DID, MUCH, GIGGLES — WHILE PAT KEPT HIS MOTOR IDLING / I EVEN LOTS of BRAKES ON — TIL MY EXPLOSIONS SUBSIDED — and WE BOTH SOUNDS of ENDINGS and KINGS — FUN THINGS — HE'S GONE NOW — I MISS MILLENIUM MADNESS and ALL — 'BANG, DANE!'

... PAT'S SIGN OFF — TOTH

© 2000 Alex Toth. Background by Pat © Charlton Press



Of Gods and Kings and Space and Things

by Ron Frantz

A personal experience, though ever so plainly told, is, generally speaking, more attractive to readers than fiction. A circumstance from the pen of one to whom it actually happened is always more interesting than if given second-hand. If the makers of history, contradistinguished from its writers, could teach it to us directly, one telling would suffice to secure our lasting remembrance. The reason is that the narrative so proceeding derives a personality and reality not otherwise attainable, which assist in making way to our imagination.

—Lew Wallace, *The Fair God*

With that bit of philosophy in mind, I write this memoir of my friend, colleague, and mentor, Pat Boyette. It begins on a tragic note. On January 14, 2000, Pat passed away at a hospital in Fort Worth, Texas. The cause of death was cancer of the esophagus. A funny thing about death is that no matter how many times it happens to people you know and love, you never get used to it. For a matter of minutes, I sat there in a state of stunned silence, unable to believe the news.

It had been a cold day in the mountains of western Arkansas. A few minutes earlier, I had come inside the house with an armload of firewood. Once the reality of the situation had set in, I remembered something that Pat had written in the *The Cosmic Book*, about the death of his friend Wally Wood: "We all felt the cold." I know now how Pat must have felt. Now, months after the fact, I am still feeling the cold.

Pat Boyette was a wonderful man. I knew him for over twenty years. When I was publishing my line of ACE Comics back in the late 1980s, I had the pleasure of working with Pat on several projects: *Spencer Spook, Robin Red and the Lutins,* and *The Cosmic Book.* Pat was always a delight to work with.

I first met Pat in 1978. A year earlier, Alex Toth had been a guest at Wintercon '77 in Oklahoma City. Toth suggested that I get in touch with Pat, thinking that he might like to be a guest at an upcoming convention. I first became acquainted with Pat by telephone. Despite my best effort, Pat declined the invitation. However, somewhere in the process we became friends.

Talking as friends often do, I learned that Pat's health was not good. He was overweight, addicted to cigarettes, and suffered from a hiatal hernia, which caused him almost constant discomfort. Despite his poor health, Pat was always warm and friendly. Pat rarely said anything negative about anyone or anything. He was one of the most interesting people I have ever known. Pat had dozens of entertaining stories to tell, most having a humorous slant that seemed to reflect his general outlook on life.

Pat's career as an artist came late in his life. Prior to working in comics and animation, Boyette had been a radio and television broadcaster in San Antonio. The first time I talked to Pat on the phone, he asked me if Danny Williams was still "on the air" in Oklahoma City. I imagine you've never heard of Williams who, for many years, was a local personality on WKY radio and television.

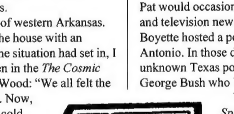
In the early 1960s, Williams starred in an afternoon kiddie show called *3-D Danny.* Williams played "Dan D. Dynamo," a spaceman from the planet Arkrod. The best description I can offer is that it was a *Space Patrol* kind of thing.

To make a long story short, Williams is not one of my favorite people. When Pat asked about him, I tried to be diplomatic and said something to the effect of, "Yes, I am sad to say that he is." Pat seemed a little startled by my response. Then, he asked, "Are we talking about the same Danny Williams?" Pat described him perfectly . . . a little guy, with dark hair, who looked like an Indian.

When I explained why I didn't care for Williams (based on personal experience) Pat seemed amazed. He said, "That is hard for me to believe. Danny and I started out together in radio during the 1940s, at a small country and western station in West Texas. You never met a nicer guy in your life." Pat mentioned a particular town and radio station call letters, but I have long since forgotten the specifics. It was one of those things that didn't seem important to me at the time. In any event, I was glad that Pat didn't hold my personal dislike for Williams against me.

In due course of time, we got to know one another fairly well. Pat would occasionally talk about his former career as a radio and television newscaster. For example, in the late 1950s, Boyette hosted a popular radio talk show on station WOAI in San Antonio. In those days, one of his regular guests was a then unknown Texas politician named George Bush. Yes, the same George Bush who later became President of the United States.

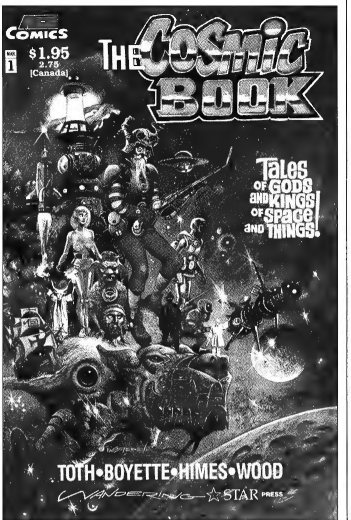
When I was working with Boyette on *Spencer Spook*, I had called one afternoon to ask about something. When Boyette answered the phone, he said, "Hey, Ron . . . guess who I just finished talking to?" I didn't have the foggiest idea. Then Pat said, "George called and we talked for about an hour." It took a while for me to realize that Pat was talking about President Bush. It seemed kind of funny to me at the time. It's hard to imagine the President of the United States getting bored in the White House and calling an old friend to shoot the breeze. It's nice to know that presidents are real people, too.



Boyette's lettering and title work is as distinctive as his illustration style. He designed this ACE Comics logo for Ron Frantz's comics line.

Many comic book fans are unaware that Boyette had a brief career as a director and producer of several low-budget motion pictures. As Pat described them, these films were primarily screened in small towns, and on the drive-in theater circuit in the South.

Boyette's initial film, *Dungeons of Harrow* (1962), bore more



The Cosmic Book #1, December 1986. Pat Boyette's and Fred Himes's foray into comic book publishing, is a cornucopia of beautiful work, including Wally Wood's last SF story and many stunning Boyette paintings. © 1986 Wandering Star Press

than a passing resemblance to the gothic horror comic stories he produced a few years later for Charlton and Warren. The plot involved an evil, sadistic count living in a waterfront castle with his insane family members. One day, the survivor of a shipwreck washes ashore near the castle and finds himself a captive there.

Boyette wrote, edited, scored, and narrated the film. On the credits, Boyette put in some fictitious names so it wouldn't look like one man had done all the work. The cast includes Bill McNulty, a British actor of minor renown; veteran B-Western actor Lee Morgan (who played a bedraggled ship's captain); and Maurice Harris, who portrayed the demented count's manservant. Harris is best known as a basketball player who appeared with several subsidiary teams of the Harlem Globetrotters.

Following a war drama titled *No Man's Land,* Boyette began work on a second thriller called *The Weird Ones.* Where *Dungeons of Harrow* had been a happy experience, the production of this film became a personal nightmare for Boyette. In a situation that is not uncommon to small independent filmmakers, the project was literally taken away from him by the financial backers. Much to his chagrin, the storyline was butchered and turned into something of a porno movie. Boyette was so disappointed by the experience that he never saw the completed film.

One of Boyette's film scripts, *The Girls of Thunder Strip* (1966), was picked up by another filmmaker, David Hewitt. The cast included Jody McCrea, who appeared in *Beach Blanket Bingo* and other similar films now revered as American "Pop" classics. Once again, Boyette was unable to safeguard his vision. His script was changed to suit the whims of the director, causing Boyette considerable annoyance and displeasure.

What ultimately drove Boyette out of the film business was the economic headaches of filmmaking. After investing every dollar he had in the production of a film, nothing remained for prescreening or publicity, which are crucial to the success of any movie. By the time he negotiated a deal with a distributor, Boyette had no choice but to sign contracts that left little him little or no profit.

Boyette once told me that he had planned another horror film. The plot would have involved a sea monster wreaking havoc on vacationers at Lake Texoma. Sadly, it never saw the light of day.

In recent years, Boyette's films have become cult favorites among fans of the horror genre. Pat usually declined offers to discuss his movies or to be interviewed by film critics or historians. For some reason, Pat never seemed comfortable talking about his film career. It seemed to me that he thought of it as a "closed chapter" of his life. The reasons were evidently personal. I do know that Pat's personal copies of the films, along with scripts, movie posters, and other memorabilia, were destroyed by fire in the late 1960s.

By 1965, Boyette lost interest in his broadcasting career. He had been in the business for a long time and had grown weary of the discipline required to constantly look good on camera. He was getting older and that bothered him. One evening, while waiting to go on the air for a news broadcast, Pat looked over at the monitor and said to himself, "I don't have to watch myself grow old." At that point, he decided it was time to do something else.

Boyette's comic book career began almost as a lark. I have heard several different accounts of this story over the years, but as memory serves, this is the way Pat told it to me. It began in a San Antonio restaurant, while Pat was drinking coffee with several friends. For some odd reason, the conversation turned to comic books. One of Boyette's companions had a comic book with him, which by coincidence was a Charlton title. While Boyette skimmed through the pages, he commented about the poor quality of the artwork. Included in the issue was a story drawn by Steve Ditko. Shaking his head, Pat said, "I could draw better comic books than this. I bet I could get a job drawing for this outfit."

All in good fun, one of the other fellows joked that Boyette was talking through his hat. One thing led to another, and a friendly wager was made. Boyette went home, drew a few samples, and mailed the package to Charlton.

A number of months went by and Boyette heard nothing from Charlton. Then, in 1966, Dick Giordano took over editorial chores from Pat Masulli. While Giordano was getting familiar with his new job, another artist failed to meet a deadline on one of Charlton's war comics. Evidently, all of the regular artists were busy on other assignments, so Giordano started looking for someone to fill in. While going through Masulli's old correspondence file, he discovered Pat's samples. Under the circum-

stances, Giordano had no choice but to take a chance with the unknown Boyette.

Out of the blue, Pat got a phone call from Giordano. It came as a surprise as it had been quite some time since he had mailed the samples to Charlton. Giordano told Pat that the script was not very good, but asked him to do the best he could with it. Pat knocked out the story in a few days. Giordano was very pleased with the result, and offered Boyette more work. Pat's new career as a comic book artist was off and running.

In 1966, Boyette drew his first superhero strip for Charlton, *The Peacemaker*. A few months later, when Pete Morisi experienced deadline problems on *Thunderbolt*, Boyette filled in for an issue. When Morisi moved on to another assignment, Boyette did the art on the final two issues of the series. For personal reasons, Boyette never cared for superhero stories. His work on Thunderbolt was interesting, but not especially inspired. Boyette called Thunderbolt the worst character he had ever drawn, not that he considered Peacemaker much better.

On one occasion, I tried to persuade Pat to fill in on an issue of *The Face*, inking Steve Ditko. It was one of the few times that Pat turned down a request from me. Pat had grown so weary of drawing superhero characters that the prospect of doing another was painful for him. He said to me, "I swear to God . . . if I have to draw another fistfight or flying crotch scene, I think I will throw up on my shoe."

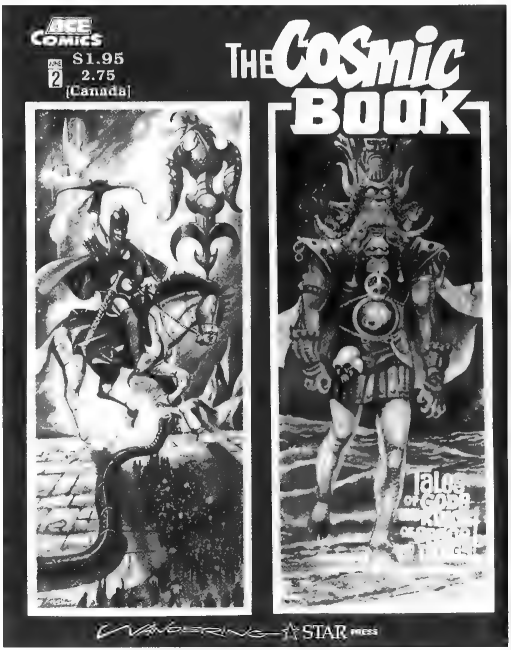
This comment not withstanding, Boyette acquired a reputation for being an artist an editor could depend on in a tight situation. A consummate professional, Boyette could draw anything a deadline required. Among other things, he inked a Steve Ditko–drawn ghost story at Charlton. Hero, humor, war, western, horror, romance, it didn't matter. Boyette could do it all.

In our of our early phone chats, I asked Pat if he still had any original Charlton art. Sadly, he did not. However, Pat had a fascinating story. Sometime in the early 1970s, Pat accepted an invitation to appear at a convention in Houston. Since Pat didn't have any original art to show, he called the editor at Charlton (probably Sal Gentile), asking for some original art. The editor told Pat he would look around and see if he could come up with something.

A short time later, Pat received a very large box from Charlton, containing several hundred pages of art. Much to his surprise, Pat discovered that many different artists were represented in the lot. This included pages by Steve Ditko, Frank McLaughlin, Pete Morisi, Montes and Bache, and, of course, Pat Boyette. There was a note in the box telling Boyette to do what he wanted with the art . . . with the exception of selling it.

To make a long story short, Pat gave away Charlton pages to dozens of fans. Once upon a time, I had a nice McLaughlin *Judomaster* page, which I assume was part of the "Houston"

We can only imagine what the contents of **The Cosmic Book** #2 might have been. This finished cover is all we have, and is published here for the first time courtesy of Ron Frantz. © 2000 Estate of Pat Boyette



collection. My guess is that the majority of the '60s Charlton art that resides in private collections today came from this collection. Of course, very little Charlton art from that period exists today. Those collectors who are lucky enough to own some of that art can thank Boyette for their good fortune. I shudder to think how many times some of those pages have changed hands during the last few decades.

When Dick Giordano left Charlton in 1968 to assume an editorial position at DC, he frequently used artists and writers he had worked with at Charlton: Joe Gill, Denny O'Neil, Jim Aparo, and of course, Boyette.

One of the titles assigned to Giordano at DC was *Blackhawk*. Towards the end of the run, *Blackhawk* had been turned into a superhero strip that failed miserably. To try to save the long-running title, a decision was made to return it to a World War II setting, with the original costumes. The previous editor asked Reed Crandall, who had drawn the series during the 1940s, to return. Despite good intentions, Crandall was unable to do the job. Crandall had a drinking problem, which didn't help matters any. Crandall missed one deadline after another, promising that the work was nearing completion. Finally, Crandall bailed out without turning in a single page of finished art.

Giordano inherited the mess. As Giordano told the story to me, he learned on a Wednesday afternoon that Blackhawk was due at the engravers on the following Monday. In a fit of desperation, he called Boyette. What it all boiled down to was that Boyette had to draw, ink, and letter a complete 23-page story (plus cover) over a weekend.

Working from a script written by Marv Wolfman, Pat worked almost nonstop around the clock. He had no time to sleep and very little to eat. Boyette kept himself going on coffee and cigarettes. There was no time to worry about editing or corrections. Boyette worked feverishly from panel to panel, taking every possible shortcut. Under the bizarre circumstances, the finished story turned out very well. Early on Monday morning, Pat shipped the art to New York on a commercial airliner. Giordano picked up the package at the airport and then hand-delivered it to the engraver.

After years of talking with Pat from time to time on the phone, I finally had the opportunity to meet him personally, at a convention in Dallas. Pat had driven up with his associate Fred Himes from San Antonio. I arrived at the hotel about one o'clock. As usual, the first thing that one usually needs to do after a four-hour drive is pay a visit to the men's room. While I was standing in front of the sink washing my hands, I noticed a man standing behind me. I nodded to him, and spoke some pleasantry while wiping my hands dry on a paper towel. Then he said to me, "Did you have a nice drive up from Oklahoma City?"

Of course, I instantly recognized Pat's voice. As I turned to face him he had a big smile on his face. It seems that Pat had been sitting in the hotel lobby, waiting for my arrival. Pat recognized me from a photo I had sent him earlier, which he used as reference in the first issue of *Spencer Spook*.

So, strange it might sound, Pat and I shook hands in a hotel restroom. Since we were both hungry, Pat and I strolled toward the hotel coffee shop. On the way, we bumped into artist Doug Wildey. Since I had not met Doug, Pat made the necessary introductions and he joined us for a bite to eat.

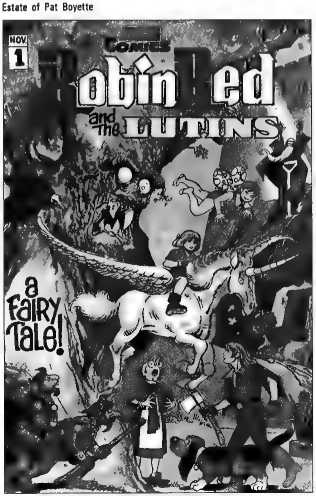
For me, it was one of those situations that comic book fans dream of: A chance to visit with two of your favorite artists at the same time. Wildey was just as friendly and pleasant as a man could be. When I was a kid in the early '60s, I adored the *Johnny Quest* TV show Doug had produced for Hanna-Barbera.

For quite some time, we talked about different things, very little of it pertaining to comics. For me, it was a wonderful feeling, to be in the presence of giants and be treated as a colleague, instead of a fan.

After a while, Pat, who was not feeling well, excused himself. He needed to go back to his hotel room and lie down. Wildey and I remained. While we were talking, I mentioned how much I enjoyed his *Rio* graphic novels. Doug seemed pleased to find another western fan. He asked me to name my ten favorite western movies. After giving it a moment of thought, I rattled several titles off the top of my head: *Shane, My Darling Clementine, Stagecoach, The Searchers, The Magnificent Seven*, and several others. Wildey agreed with most of my choices, but he seemed curious that I had not mentioned any of the Italian "spaghetti" westerns. Wildey seemed disappointed when I told him that, except for a couple of Clint Eastwood films, I had never seen any of them. On that note, Wildey gave me a lecture about how most spaghetti westerns were superior to American films in terms of story and authenticity. He mentioned a string of titles I had never heard of. To this day, I still haven't seen any of them.

That evening, Boyette invited me to a private party held in one of the hotel suites. It was almost like a "who's who" of the comic

Robin Red and the Lutins #1, November 1986. The third and final chapter of this delightful fantasy series was never written or drawn, alas. © 1986, 2000 Estate of Pat Boyette



book industry. It seemed like everyone was there. I remember meeting Dave Sim of *Cerebus* fame. Sim was a bit stuffy in the beginning, but he became fairly cordial after a few drinks. Dave Stevens, who was popular in fan circles at the time, sat right in the middle of the room on the floor, surrounded by portfolios of his original art. We had a short but lively chat about model Betty Page.

Frank Miller was there, looking like he was wearing pajamas. I don't think he had bothered to bathe that day. Miller seemed to be one of those people who have peculiar notions about social amenities, or at least that was my impression. I just missed Jack Kirby. I had met Kirby a decade earlier and I would love to have seen him again. There was a feminist cartoonist there who seemed to be mad at the world. I don't remember her name now, but I do recall that she was then drawing a back-up feature in *Elfquest*.

Comics Journal publisher Gary Groth appeared from out of nowhere with his entourage. I hadn't sent him since a 1976 convention in New York. Groth was just as "charming" as ever, so two minutes of conversation with him was about all I could stand. All in all, it was a curious gathering of unique people and diverse personalities.

"YOU CAN'T GET AWAY--SO FASTER "THAN A SPEEDING BULLET!..."
AND SLOWER THAN A SCARED GHOST!
TOO MUCH!
HOLY MOLEY... IT'S THE INCREDIBLE BULK!
SO THERE'S NOBODY HOME IN THE HOUSE?
LOOK, BOTH WAYS ...NOBODY COMING...
I CAN CROSS!
I'M A FOOL
DOCTOR? I NEED SUPERBLUE
GHOSTS DON'T HAVE SHADOWS
RUMBLE
WHO'S THAT?

This page from "The Comic Capercon" in **The Adventures of Spencer Spook** #1, October 1986, well demonstrates Boyette's all-around mastery of cartooning. Can you imagine his having done an issue of **Spider-Man?!**
© 1986, 2000 Estate of Pat Boyette

I spent quite a bit of time visiting with Boyette during the party. Many of the younger artists treated Pat with a sense of admiration and respect that I hardly expected. They loved him, as an artist and a person. Boyette had recently finished an elaborate production detailing the history of Texas in comic-book form. He brought along the hand-painted originals to show, which were nothing short of dazzling. In particular, Dave Stevens studied the art with a keen eye and a look of pleasure. He and Pat had a lengthy chat about painting technique. Not being an artist myself, I had no idea what they were talking about half the time, but it was all very interesting.

As I mentioned earlier, I worked with Boyette quite a bit while I was publishing the line of ACE Comics during 1986–87. It all started when I bought the publishing rights to *Spencer Spook*, a Golden Age character that previously appeared in *Giggle Comics* from 1944–55. Instead of just publishing reprints, I wanted to produce new story and art featuring the character.

Most of the Golden Age stories had been drawn by animators who worked for Disney, MGM, and Warner Bros. This included such notables as Jack Bradbury, Ken Champin, Owen Fitzgerald, Irv Spector, Lynn Karp, and Ken Hultgren. To my way of thinking, it seemed appropriate to revive the character with an artist who had a background in both comics and animation. Boyette was the first artist that came to mind.

I gave Pat a call and offered him the job. It didn't take a lot of convincing on my part. Boyette was very much interested in the project. I had hoped to team Pat with writer Jerry De Fuccio, who had been a former associate editor of *Mad* magazine. Initially, De Fuccio seemed eager to work with Pat on the new series. In a personal letter, De Fuccio commented:

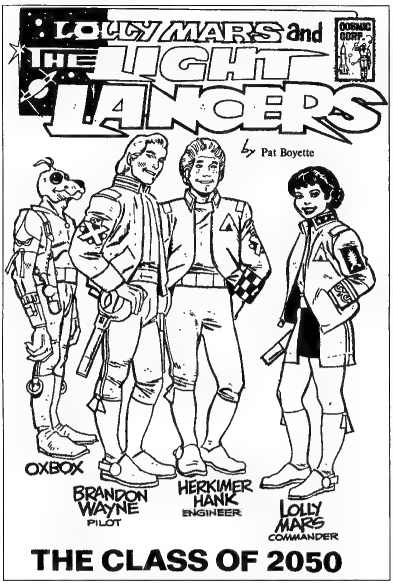
> I like Pat Boyette's work, incidentally, though I've seen little of it around. His Peacemaker for the terrible Charlton line is all I recall. He struck me as an amalgam of Alex Toth and Lee Elias.

So it seemed the project was off and running. De Fuccio busied himself on a script while Boyette worked on character designs. I had sent Boyette a half-dozen Golden Age stories for reference. Pat enjoyed the spontaneity of the earlier stories, but he wanted to redesign the character a little. That was no problem as far as I was concerned. It seemed that during the Golden Age each artist had changed Spencer's appearance. I didn't think one more version would hurt matters any.

A couple of weeks went by with little or no script production coming from De Fuccio. It became evident that he was having difficulty. All that while, the printing deadline was creeping ever closer. Understandably, Boyette was getting a little impatient. Then I received the following note from De Fuccio:

> Two solid afternoons in-put, on consecutive Sundays, and I've concluded that *Spencer Spook* is too restrictive for me. It's a limited theme with little potential for the human condition or basis in reality. I went so far as to contemplate how Walt Kelly would have handled the spirit world. Also, Warren King's *The Banshee* in the old V Comics. I've gotten far afield from the character rights you purchased.

There was no doubt about that. I wasn't quite sure that I understood De Fuccio's rationale, not that it mattered much under the circumstances. However, on that note De Fuccio bowed out, leaving me in a bad way. I had to find a replacement



Lolly Mars and the Light Lancers was another Boyette series that never got beyond the idea stage, but it looks as though it would have been loads of fun to read! The covers on this and the facing page have never before been published and are provided through the courtesy once again of Ron Frantz. Both images © 2000 Estate of Pat Boyette

in a hurry. I gave Boyette a call and explained what had happened. Pat was very cordial and understanding, all things considered. I asked if he could recommend anyone. Without a moment's hesitation, Pat suggested Joe Gill. In years past, Pat had drawn dozens of Gill's stories at Charlton. The two men were personal friends and Pat had the highest regard for his writing ability.

Of course, being a longtime Charlton Comics reader, I was very familiar with Gill's work. Boyette gave me the phone number for Gill, who still had an office in the Charlton Building in Derby, Connecticut. To make a long story short, Gill and I hit it off very well. To speed things along, I sent Gill a plot synopsis that I had originally prepared for De Fuccio. The story involved Spencer going to a comic book convention. Much to my surprise, I had a finished script from Gill sitting on my desk within a week, which put us back on schedule.

My only complaint about the script was that the dialogue seemed a little sparse, so I beefed it up just a tad. For fun, I thought it would be amusing for Pat to draw caricatures of various comic book professionals and insert them into different parts of the story. If you look closely, you will find a few familiar faces: Dick Giordano, Jim Shooter, Alex Toth, Don and Maggie Thompson, Cat Yronwode, John Byrne . . . not to mention some schlemiel named Frantz.

I encouraged Pat to make any changes he felt might improve the story. This was something Pat had frequently done at Charlton while drawing Gill's scripts. Among other things, Pat thought I had added "too much dialogue" (Imagine that!) which took up too much panel space. Using his own discretion, Pat reworded or eliminated about a third of it. He also inserted a few gags of his own, which made for a delightful story.

As soon as I received the finished art, I sent copies to Joe Gill. Like me, he was very pleased with the result. About a week later, Gill had some business in New York. By coincidence he bumped into Dick Giordano at the train depot in Stratford, Connecticut, and they road in to New York together. Gill just happened to have the new *Spencer Spook* story with him, and showed it to Giordano.

As Giordano looked at the art he saw himself drawn in several panels. According to Gill, Giordano broke out in a big smile and started to chuckle. Later that day, Giordano gave me a call. He wanted to let me know how much he enjoyed the story. Giordano told me that had DC been in the market for a humor strip, and if it had been offered to him, he would have bought it in a heartbeat. I considered that a quite a compliment!

Giordano spoke highly of Boyette. The two men had never met face to face but had talked dozens of times on the phone. Giordano laughed and said, "I think I could walk into a crowded room anywhere and pick Pat out instantly just by the sound of his voice." Anyone who ever heard Pat's rich baritone voice will never forget it. Even now, I can hear it clearly in my mind, as if he were sitting in the same room.

My only disappointment in working with Boyette is that several projects never materialized for lack of interest or sales. For example, *Robin Red and the Lutins* was to have been a three-issue mini-series. The first issue sold about 15,000 copies, which wasn't too bad. By the second issue, sales dropped almost by half. Then, orders for the third issue came in at about 4,000 copies. This was very disappointing for both of us. At that point, Boyette decided to end the series without a conclusion.

It was much the same with the *Cosmic Book*. The first issue sold reasonably well. However, orders for the second issue through the various direct sales distributors were so low it made a second issue a waste of time. To this very day, I have never been able to get it through Bob Overstreet's head that there never was a second issue. He continues to list the nonexistent second issue in his comic book price guide.

Another Boyette title that never saw the light of day was *Lolly Mars and the Light Lancers.* Pat and I hoped the title would

appeal to serious science fiction fans. Evidently it didn't. Advance orders were so small that Pat drew nothing except covers for the first two issues, which we used for advertising and promotion.

Now, in all fairness to Boyette, I need to point out that these were dark days for the direct sales comic book industry. By 1987, there were something like a hundred different publishers producing comic books, most of them small press publishers like myself. Quite frankly, there were too few buying dollars chasing too much product and a lot of good titles were lost in the shuffle.

Then, Marvel and DC had legitimate concerns about all those small publishers cutting into their market share. To freeze out the competition, they began to flood the market with new titles, reprints, and high-priced special editions that left most small publishers standing in the dust. From there, things went from bad to worse. It wasn't long before the direct sales market proved to be insolvent. In a six-month period, over half of the distributors folded their tents. Several disappeared into the night owing publishers thousands of dollars, forcing many of them out of business including me and ACE Comics, I'm sad to say.

On a more positive note, Pat had been a personal friend of cartoonist Jack Kent, creator of the *King Aroo* newspaper strip. Kent lived in the San Antonio area and he and Boyette visited from time to time. While publishing *Robin Red and the Lutins*, I needed a single page of art to fill up the page count. I had recently bought a number of unpublished comic pages from Jerry De Fuccio, most of which had been rejected a decade earlier by *Mad*. In the batch were two cartoons by Jack Kent. One of them, entitled "Knight Shift," seemed to go along nicely with the *Robin Red* theme, so I included it in the issue.

Boyette had not seen the art prior to publication. Much to my surprise, Pat was almost in tears when he called to tell me how pleased he was that I had included the Kent cartoon in the issue. I had not known of Pat's friendship with Kent. Sometimes life seems full of odd coincidences, as if some things were just meant to be. It is the sort of thing that makes one contemplate the workings of fate.

I remember one time when Pat was working on the second or third issue of *Spencer Spook*. He called to tell me that one of the animation studios had offered him a rush job doing storyboards for an episode of *The Real Ghostbusters*. It was a job that paid *very* well. The problem, as Pat saw it, was that if he took the job, he wouldn't be able to meet his deadline on *Spencer Spook*. The way Pat put it was this: "If being late on *Spencer Spook* creates a problem for you, I will turn down the animation job."

Hardly anyone would have done such a gracious thing. My instant reaction was, "Good Lord, NO!" I told Pat to call those animation people instantly before they had a chance to change their mind. The world would not come to an end if *Spencer Spook* was a week or two late showing up at the comic book shops. The thing that stands out most in my memory is Pat's professionalism and his sense of integrity. Boyette was the kind of man who everyone seemed to like. I think the reason for this is that Pat genuinely cared about other people and their problems. He was a friend to everyone. But above all, anyone who ever worked with Pat admired his talent and abilities.

I'd like to share something that Steve Ditko wrote to me following the publication of *Spencer Spook* #1, which Boyette had penciled, inked, and lettered:

> That *Spencer Spook* was great! Pat has a nice humor touch. It had a crowded content material, a convention, but he kept nicely to the essentials, the main ideas. It made everything clear and smooth flowing. I thought Wally Wood was the master of this kind of presentation in comics. I'm ready to make Pat the new king.

Coming from Ditko, it was high praise, indeed. And Pat deserved every bit of it.

I am hopeful that future generations of comic fans will remember Pat. He deserves to be remembered.

© 2000 Ron Frantz

Pat

by Jim Amash

Pat Boyette was an amazing man. After spending years in radio, television and movie making, he needed another challenge and made the career move to comics. Jumping in with both feet when new editor Dick Giordano called, Pat became one of Charlton Comics' major stars.

One day a friend of Pat's suggested he try drawing comics. A Charlton Comic was readily handy. Pat, feeling the comic wasn't well drawn, commented, "I can do better than this guy." What Pat had that most newcomers usually lack was a wonderful storytelling ability. He also understood design. Rarely does a comic book artist start at a mature level of work as Pat did. He also had the ability to do it at lightning speed.

Pat wasn't a fan of superhero comics, doing very few in his life. He probably did more hero work as an inker at the end of his career for Valiant Comics during the early to mid 1990s. There was some Charlton hero/adventure work, notably *Jungle Jim*, *The Phantom*, *Peacemaker*, and *Thunderbolt*, but Pat preferred the horror comics. His work in both genres was stunning and while not influential, it was admired by those who recognized quality art.

Pat worked for many companies but he liked Charlton the most. The pay was low, they didn't return his art, and he was ignored by the fan press (as was nearly the entire Charlton line). Sometimes he had to do a little rewriting for stories to make sense. But he had total freedom and the checks were never late. Pat considered that made things equal—maybe even a little better. After all, he worked at DC, which paid much better, but a nitpicking editor always looked over his shoulder with unwarranted criticism. So he quit working for DC and continued to work at Charlton.

When he worked at Warren, Pat displayed an amazing talent for black-and-white work. His ink wash technique was as superior as anyone's and he learned how to paint, too. Pat enjoyed working for Jim Warren and the work showed it. Better pay meant Pat could take more time with the art than he could at Charlton.

We lack space to totally recount all of Pat's published journeys. It's enough to know that everywhere Pat went, he was respected as a man who could really deliver the goods (despite the problem at DC as it was Pat's choice to quit working). Pat's personality fit the companies he spent the most time at. Every job, no matter what his personal views were regarding some of the stories handed him, was a challenge to Pat.

Once admitting that I felt his *Phantom* work at Charlton was his weakest for the company, Pat agreed, saying, "I never felt completely comfortable with that character and tried different ways to make it work for me." I started to describe one issue where his panel layouts became less rigid and more freeflowing. Pat chuckled and said, "I remember that one. It was near the end of my run on it and I was desperate to do something different, hoping to make my work look better on the book." I hadn't even mentioned the issue number but Pat knew anyway. He felt he'd failed on that story and that made Pat remember it.

Though Pat didn't need fan attention to feel he was a good artist, I think the lack of it fed his natural insecurity that he was never good enough. Pat would say, "I'm no Alex Toth. I wish I was and I do the best I can, but I feel I haven't quite made the grade." Nothing could shake him from the feeling that he had more to learn and he spent his entire artistic career trying to "make the grade."

Pat would always be surprised whenever I mentioned someone who was a fan of his. He never got over the fact that people like Alex Toth, Jim Steranko, Frank Thorne and Tom Sutton had deep respect for Pat's work. He had many fans who, like me, became good friends first out of admiration for his work and then for the type of man he was. Pat was a very humble man and it meant everything to him that he was appreciated. Bringing enjoyment to others helped make Pat feel "worthy."

When Pat did the Classics Illustrated version of *Treasure Island*, he was worried that his book wouldn't be as good as others in the series. I made the mistake of telling him that it was also my favorite book as a youngster. Knowing that, Pat was afraid that I wouldn't like what he did as it might not measure up to my feelings about the story. He was wrong. It was one of the best stories he ever did. Pat knew how to condense a story without leaving anything important out. His interpretation was also well received by fans as it became a good seller for that company.

I was running a comic book shop at the time and Pat would always ask how it was selling. Everytime I gave the good news that it was doing very well for me, he said, "That's great to know. It sure feels good to hear that." We had that conversation on nearly everything he had in print, from *Spencer Spook* and *Robinson Crusoe* to *Grave Tales*.

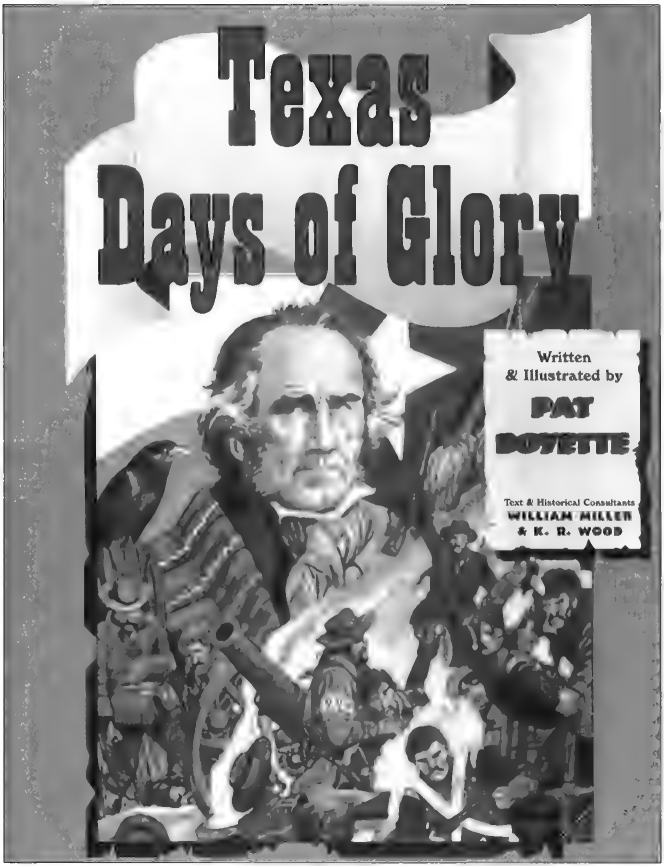
Pat was always there for a friend. In good times or bad, he was the kind of man you could count on. If I was in a bad mood or upset about something, Pat knew the right words to say. After all, he had been through so many of the same things I'd experienced. There's no way to measure the impact his great advice had on me except to say Pat helped me become a better person. He challenged my opinions and often gave me new ways to think about things. I'm proud to say I sometimes did the same for him. Pat was a very open-minded person.

When I had good news to tell him, Pat was as happy as I was. "Isn't that a great feeling?" he'd ask when I told him about something good I had done or experienced. I'll never forget how happy he was for me when I started dating Heidi, who soon became my wife. Pat instantly accepted Heidi and they became good friends, too. We named one of our cats after Pat because it helped make us feel closer to such a great man.

Pat was blessed as he had a wonderful wife (Betty) and daughter (Melissa). He loved his grandchildren and was very proud of his family. Melissa helped take care of Pat in his final years. She became the strength he needed when Betty passed away. And of course, Pat was surrounded by several friends, both nearby and via courtesy of Ma Bell.

It's not enough to salute Pat for his wonderful creative spirit. As wonderful an artist as Pat was, he was an even better human being. If you met him, you liked him. If you knew him, you loved him. I thank God I knew him.

© 2000 Jim Amash



Boyette's last, perhaps greatest work, *Texas Days of Glory* was published a dozen years after he completed it. © 1998, 2000 Estate of Pat Boyette

Pat Boyette

by Bill Pearson

Pat Boyette illustrated a *Flash Gordon* comic I had written several years before coming to work as an editor at Charlton Comics in 1975. It was one of the last scripts I turned in to King Comics before they ceased publishing, which was part of the inventory turned over to Charlton when they franchised the King Features characters.

I'll admit I was disappointed when I first saw it, having imagined a more traditional "Raymond" look. But later on, after I started handling many of Boyette's originals, stories set in many diverse eras and fanciful locations, I came to admire the artist's subtle but effective techniques. He could deliver a well-paced story with appropriate atmosphere to fit each one, well beyond the sparse suggestions of the writers. I know, because I saw the scripts too.

I went back and looked at that *Flash Gordon* story again, and, putting aside my prejudice, found a lot to like about it. For one thing, he'd followed my script more closely than the majority of artists I'd worked with in the past, even if his Flash didn't look like Raymond's or Williamson's Flash. Pat's concept of the Witch Queen's world was unique but just right, with bizarre creatures and grotesque statuary, and the action proceeded suspensefully, dramatically, to a very satisfactory conclusion.

Although he didn't much appreciate the long underwear guys, Pat illustrated several more *Flash Gordon* issues, and had a long run with *The Phantom*. He could handle any genre, even animated characters like Scooby Doo, but his forte, in my opinion, was the classic horror tale. The guy was just a natural.

Some artists can improve a story by changing scenes as called for in the script, so long as the dialogue still fits, but as a writer I prefer the confident, competent artists who can draw any scene, just as it's called for, without changing it to either something easier to draw or (in the artist's opinion) a superior image. A writer who cares has considered the story as a whole, and has put the emphasis where it belongs, often sacrificing splashier scenes because they interrupt the narrative or just don't belong. Pat was a writer as well as an artist, so he knew this. When he received a well constructed script, he didn't mess with it.

On the other hand, when he received a "first draft" script that didn't hold up, he could develop a solid narrative himself, using the script as the skeleton of what he eventually produced. And first draft writers never complained about any changes when they didn't provide adequate instructions in the first place.

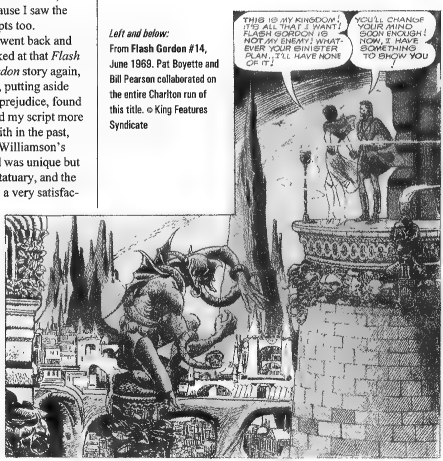
I think it's why Boyette, Tom Sutton, Steve Ditko and a few others liked to work for Charlton, even though the page rates weren't the best in the industry. They pretty much had a free hand to interpret the sparse scripts they usually received any way they wanted to.

My favorite Boyette stories are the ones he wrote himself. He picked period pieces, usually, with historical themes, filled with interesting backgrounds and patterns, and just the proper mood.

Like Jesse Marsh, another of my heroes, who worked anonymously for decades turning out dozens of Tarzan comics for Dell, Pat never received adequate accolades by the fans who slobber over many so-so superhero delineators, but I'd like to stipulate that a few of us, who've studied them all, know that Pat Boyette was a major talent, worthy of admiration for a significant body of work.

In retrospect, I'm proud that Pat illustrated one of my scripts, and pleased to have worked with such a solid professional and all-around gentleman.

© 2000 Bill Pearson


THIS IS MY KINGDOM! IT'S ALL THAT I WANT! FLASH GORDON IS NOT MY ENEMY! WHATEVER YOUR SINISTER PLAN, I'LL HAVE NONE OF IT!
YOU'LL CHANGE YOUR MIND SOON ENOUGH! NOW, I HAVE SOMETHING TO SHOW YOU

Left and below: From **Flash Gordon #14**, June 1969. Pat Boyette and Bill Pearson collaborated on the entire Charlton run of this title. © King Features Syndicate

PEACEMAKER PATTER

A WORD FROM THE EDITOR

Recently we began using THE PEACEMAKER as a companion story in the now defunct FIGHTIN' FIVE Mail reaction to the Peacemaker and to Pat Boyette, its artist, was good, so when the decision was made to cease publication of the Fightin' Five we thought we'd just make a little switch...and here it is! The PEACEMAKER in his own book with a revamped version of the FIGHTIN' FIVE as a companion story.

Now the big question: How do you like it? In order to find out, we are now turning this page over to you.. this is your Peacemaker letter page!! Starting next issue we will print the most interesting letters we receive (pro and con) along with our comments. This is the only way we can establish communications with the most important people in the world.. our readers!

Write soon, write often...letters, post cards, telegrams, smoke signals...any thing you like but write. How else can we know how we're doing? Oh yes, one more thing. If you can't find THE PEACEMAKER or any other of your CHARLTON favorites in your area please let us know!

Thanks,
Dick Giordano
Editor

MEET PAT BOYETTE

Pat Boyette, illustrator for 'THE PEACEMAKER', sold his first one-panel cartoon at the age of ten. How could this brilliant young man, with such a successful beginning, possibly fail to become one of our leading humorists? It was simple - he never sold another one. Numbed by the realization that he was a 'one joke' child, Pat turned to broadcasting, and for 26 weeks played the son of a radio family whose only topic of conversation was the merits of 'HOT-SPURS CHILE.' The impact was profound, and even today Pat feels that more families would enjoy the comfort of togetherness if they would spend just a little time discussing you-know-what.

About the time a crayola was able to fill in the gaps in Pat's first mustache, he became a Hillbilly disc-jockey, and with great enthusiasm, entered the world of geetars, postcards, and cowboy boots. Then came the opportunity to collaborate with Charlie Plumb (Ella Cinders) on a new western comic strip. So, out the window with the geetars and cowboy boots - the postcards, however, are still comin' in.

The western strip went well until Charlie decided to have the hero (Captain Flame) attacked by five thousand screaming redskins. Now, being of a mathematical turn, Pat calculated that allowing only three feathers per Indian - that would be fifteen thousand feathers, and drawing fifty feathers a day... forget it.

Sufficiently out-of-focus by now, Pat turned to television and news broadcasting. Somehow, he was able to pull himself from the turmoil of make-up, lights and the signing of at least four autographs, to write and direct three theatrical motion pictures. These were horror movies - designed to send chills up the spines of distributors and backers and to bring agonizing spasms of laughter from the audience at the dramatic climaxes. It was all very rewarding, and filled Pat with the warm awareness that perhaps he was more than a 'one joke' man after all.

Today Pat lives in Texas - on the way to the LBJ ranch, depending on which way you're travelling. He spends his nights looking for his old movies on the late show, and his days drawing 'THE PEACEMAKER'. He does not expect his pleasure at the latter to wane unless Christopher Smith decides to take on five thousand screaming Sahara nomads - in which case, allowing two humps to each camel, that would be...

EDITOR'S NOTE:

Pat's age is not listed, but it is known that he was a very, very young soldier in the LAST DAYS of World War II.

This house page from **The Peacemaker** #1, March 1967, is the first published biographical information about Pat Boyette in comics. Peacemaker © DC Comics.

Boyette Resources

Besides the early comics biographical features on this and the previous page, some additional information about Pat Boyette and his work, including interviews and data about his pre-comics filmmaking career, is available in print and on the Internet. The following list is not exhaustive, but is a place to start.

—Michael Ambrose

The Comics v.9 #2, February 1998—interview with PB conducted by Don Mangus and a checklist of PB's films. Published by Robin Snyder [see editorial page 2 for ordering information]

The Comics v.11 #3, March 2000—several memoirs of PB including one by himself, repro of a Bruce Lee strip done with Fred Himes, and a rare photo.

Comic Book Artist #9, August 2000—contains the same PB interview published in **The Comics**, Feb. 1998, as well as an astonishing amount of non-Boyette Charlton material.

Comic Book Marketplace v.2 #65, December 1998—feature/review by J. David Spurlock of PB's **Nightstand Chillers** plus a basic checklist.

The Comics Journal #221, March 2000—obituary, plus long, last interview conducted by Kenneth Smith

Comics Buyer's Guide #1369, February 11, 2000—memoir by Mark Evanier

INTERNET RESOURCES:

http://www.bmonster.com/profile20.html
The Astounding B Monster. profile of PB

http://www.bmonster.com/horror20.html
The Astounding B Monster: review of PB's films

http://www.icomics.com/061098_boyette.htm
icomics interview with PB

http://www.awcm.com/caps2/cap00013.htm
Review of *Dungeons of Harrow*

http://members.aol.com/magilla445/magillaindex.html
Ron Frantz's complete index of all his ACE Comics titles

http://www.comicsfun.com/thecomics/index.htm
Robin Snyder's site for *The Comics*

http://www.comics.org/
The Grand Comic-Book Database Project

http://www.nostromo.no/whoswho/
Jerry Bails's *Who's Who of American Comic-Books*

http://www.twomorrows.com/comicbookartist/01/giordano.html
Interview with Dick Giordano from *Comic Book Artist* #1

http://www.homeroom1.com/charlton.html
Review of Charlton action-hero titles by Billy Ingram

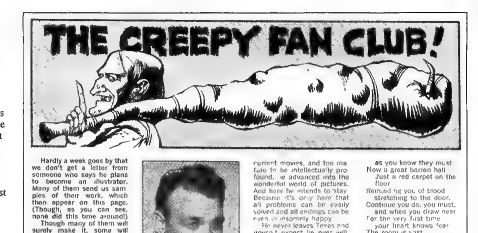
http://www.gemstonepub.com/cbm/features/denny.html
Comic Book Marketplace interview with Denny O'Neil

http://www.fam.aust.com/deepwoods/phantom.html
History of *The Phantom* at Gold Key, King, and Charlton

http://www.egroups.com/group/charlton-l
Online discussion group devoted to Charlton Comics

http://clubs.yahoo.com/clubs/charltonbullseye
Charlton action-hero discussion group

http://www.space1999.net/catacombs/comics/w2chc.html
Cover gallery and index of *Space: 1999* comics and magazines


THE CREEPY FAN CLUB!
Hardly a week goes by that we don't get a letter from someone who says he plans to become an illustrator. Many of them send us samples of their work, which then appear on this page. (Though, as you can see, none did this time around!)
Though many of them will surely make it, some will probably drift into other professions. That's what happened to Pat Boyette. For a while, Aren't you glad he finally drifted back in the right direction?
PAT BOYETTE— HILLBILLY MAKES GOOD
Pat Boyette sold his first ever comic cartoon at the age of ten. How could this brilliant young artist after such a successful beginning possibly have failed to become one of America's foremost humorists? It was a simple matter, as we shall unfold.
Shrouded by the realization that he was a "comic book child," Pat turned to broad casting and for twenty-six weeks played host to a kid's cartoon show. (To whose only page of comments we owe all those weird, awful, but fun ads of "hot spurs chaps." It was a dull, but very lucrative, job, Pat says. Until the middle of '48 when it suddenly became a huge one.
At all the leading Calgary was able to follow the exploits of Pat's Lost Kingdom. He became a hit. Early in '49 he met with great enthusiasm and entered the world of comics cards and letters and cowboy boots.
Then came his big, sugar family breaks, and Pat went to work with Charlie Parish — who was already famous for his comic strip "Ella Cinders" — on a new western comic strip. It didn't take Pat long to get used to the pictures and cowboy boots. The cards and letters, he says, are all a comic.
The western strip went very well. Until the day Charlie decided it would be fun to have the hero, Captain
PAT BOYETTE got his first moustache from a box of Crayolas. But he swears this one's real
Poems, attached by five thou sand screaming redskins. Now, Pat calculated that all owning only three feathers per Indian would give him fifteen thousand feathers to draw. He decided it was time he got back into show business
Sufficiently out of focus now Pat turned to television and news broadcasts to somehow be able to talk himself from the bottom of showbiz (with Crayola) to the top. Sporting a pair of three-dollar eyeglasses, he went on to direct three full-length features in black and white. These were boring — so Pat promptly resigned to direct dirty up the scenes of pool halls and hookers, and to bring aging soap stars of another era the services of all the dramatic actresses it was all very serious — if not tearfully reading. Work. And at stake, Pat felt, was the very awareness that perhaps he was more than just a one shot director
Today Pat works in Texas on the road to the LBJ Ranch. He says that while the excitement of a ranch is to and fro times comes it gone (he doesn't miss it), they were bound and a lot sure hers from Hale anyway) the drone of barbecue's still an important highlight of the social diary.
Dunno? Oh well, when Pat suddenly realized he was too immature to attend the current movies, and too immature to be intellectually profound, he advanced into the wonderful world of pictures. And here he intends to stay. Because it's only here that all problems can be easily solved and all endings can be even more happy.
He never leaves Texas and doesn't intend to. Most tall tales Texans are funny that way. Pat thinks all of us should go on down and join him.
MORE POETRY
Rod McKuen move over! In the last several months, our fan mail mail has been bubbling over with budding poets. Joseph Westbrook of New Orleans is the latest! He says this a his first venture into poetry and he thinks it's fun. And after all, Shakespeare started that way!
CASTLE OF THE COUNT by Joseph Westbrook
Here on the moors
his castle stands,
Casting its eye on the
surround lo ands
Drawn ed by darkness
encased in gloom,
An atmosphere of
certain doom
As foreboded areas
from mulky fog
Underdogs crosses
the forbidden hog
Is rendered dour from
days of old
Where hornless tales,
as yet untold
Of dire threats open
with a will of its own,
And ghastly groans
and sighs unknown
Is mentioned actively
Now cloaked in dust,
Grapes and hoagies
thick with must,
From luggme days
a great old chest
And, full for it,
He had in here
A great many statuses,
The color of rose,
Up, up, unaware the front
door will close
You now see tracks in the
dewy, gray dust
Head rig upward, not down,
as you know they must
Now a great barren hall
Just a red carpet on the
floor
Remind ng us of blood
stretching to the door.
Continue you do, you must,
and when you draw near
To the very first turn
your heart knows fear
The room is vast,
you are here at last
Room is shrouded,
completely in black
Against the ancient wa ,
your cowardice now does
lack.
A magnificent chandelier
Hangs from the far long,
The room is fought, but you
don't show that feel ng
Now you see a coffin
at the end of the room
The lid slowly rises,
Into the floor with a boom
He stands there before you
with great majesty,
You suddenly know th ngs
are finally o er
He slowly approaches
his lips start to part,
He's an undead creature,
and you are his spurt
And now you scream,
again you scream
You can't be seal,
it must be a dream
But then, you stop
You reconcile
As he lentes your neck,
you begin to smile
You now rest on your
own purpose in life
For now you are
Count Dracula's wife
STILL MORE!
L. Ala e Portnoff, of Portland, Ore., is another poet among us. In his letter, he also said that horror stories are fun to write. Fun to read, too!
FOR THE SKULLS:
THEY THAT WALK
THE NIGHT
by L. Alain Portnoff
I passed along
the dank aweird shore,
With glowing eyes,
burned with lure,
To rest unearth
the Fall ry moon
And to drink of secrets

Typically whimsical Boyette biography that appeared in **Creepy** #33, June 1970. © 1970 Warren Publishing

Dear, dear Pat Boyette. His rich, golden voice and rugged individualism will resonate for years, continuing to inspire me.

—Robin Snyder

CHARLTON SHIVERS

Those Boyette Heads!

Some of Pat Boyette's Charlton horror stories examined

reviews by Ramon Schenk

Artists with a peculiar style have always appealed to me. **Jack Kirby, Steve Ditko, Alex Toth** . . . all had or have a peculiar quirkiness to their drawings that made them stand out from the scores of comic books that littered the racks of the local magazine store. Mind you, not just every quirky artist has my automatic attention. Some artists simply stand out because of their extremely poor artistic talents. Others because of their all-too-obvious swipes of true masters. Yet others stand out because of their perfect anatomy or detailed, lifelike depictions of architecture or stylistic design. Some might call their art ugly. I have heard **Kirby** called "anatomically incorrect." And he was. I've heard **Ditko** referred to as "the childish artist." He is. And **Toth** as "the inkblot master." Perhaps he is. Well, perhaps. The fact is, because of their so-called "ugly" styles, these artists stood out among the stands, and millions bought their comics because of it.

One artist whose art style was without question "ugly," and yet had an enormous appeal to at least this young reader, was Charlton's very own **Pat Boyette**.

© Charlton Press

SO? TO SHAKE HIM. WHAT'S THAT? I MUST BE LOSING MY MIND! FEAR MUST BE GIVING ME HALLUCINATIONS. I SEE A PLANE DOWN THERE. A PLANE. IT'S IMPOSSIBLE! IT CAN'T BE!
DAD'S PLANE!
GOT TO PULL UP. DAD'S PLANE GOT TO MISS IT
THE MAN SWERVED TO AVOID ANOTHER PLANE COMING TOWARDS HIM. PLANE COMING TOWARDS HIM. PLANE COMING TOWARDS HIM. THE MAN SWERVED TO AVOID ANOTHER PLANE COMING TOWARDS HIM. THE MAN - I'M SAFE!
I'M SAFE!

Ghostly Tales #68 (September 1968) One of Boyette's most gracious covers is the one on *Ghostly Tales* #68. The cover shows a U.S. Army trainer plane that is clearly on fire and about to crash. Smoke billows from both sides of the engine, cleverly accentuated by the clouds in the background. Loving host Mr. Dedd is on the left, introducing the story. As usual, the cover copy spoils a lot of the background of the page, although in this case, there probably wasn't all that much to be seen.

After the usual introductory page, with art by **Charlie Nicholas** and **Rocke Mastroserio**, the issue begins with "Yo Ho Ho and a Dead Man's Jest," a story ill-named but certainly not ill-drawn, since it is illustrated by a young **Jim Aparo**. Aparo's art is obviously a little fresh, with Jim occasionally having trouble with drawing figures' heads. But hey, a Jim Aparo tale can't be disliked for too long, certainly not one about a mad castaway.

The same goes for Aparo's next entry, "The Eternal Mountain." Although the story is predictable and rather tame (man dies, yet returns as ghost and we're the last ones to find out), Aparo's art makes it look okay.

The third story is the issue's main attraction: **Pat Boyette's** "Attack of the Phantom." This story is also the cover story: literally, since the splash page was also used for the cover. Again, lots of gorgeous airplanes, coupled with some typical Boyette faces.

Left: Page 7 of "Attack of the Phantom," featuring smooth Boyette aircraft art, from **Ghostly Tales #68,** September 1968.
© Charlton Press

For some reason, Boyette always drew his characters with small eyes and a low frown. The mouths are also very, well . . . expressionless. The story deals with a crippled pilot helping his pilot-son fight off a MiG while dreaming. A typical story as we've seen dozens of times before, yet those planes make it all right.

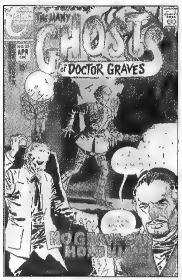
The issue is rounded off with a short story about Dr. Graves, the host of *Ghostly Tales'* companion title, *The Many Ghosts of Doctor Graves*. The art by **Ernie Bache** is reminiscent of Ditko and (in a peculiar way) **Bernie Krigstein**, and unexpectedly appealing, yet the story is too short (only three pages) to really grab your attention.

All in all an issue of average appeal, interesting mainly because of its cover and the above-average artwork. The scripts are mostly extremely boring.

The Many Ghosts of Doctor Graves #25 (April 1971) This issue also sports a Boyette cover. It is a meager one, with no nifty design work or grisly creatures. Boyette's main demerit—faces—are shown to the extreme: the heads of Dr. Graves, a ghost, and a victim are all shown rather prominently. Its rescue is the eye-catching use of contrasting colors: blues, purples, whites, and yellow. Again following a contents page is the issue's main story, "The Last Sacrifice." Boyette at his best. A young archaeologist researches some Mayan ruins and is stalked throughout the jungle. His beautiful companion turns out to be more than he could imagine. . . . Lots of jungle sites, scary animals and a beautiful woman make it obvious why Charlton chose Boyette when they needed a new artist on *The Phantom*.

The second story, "To You . . . I Leave My Cat," by the legendary art team of **Charles Nicholas** and **Vince Alascia** (was I the only one who thought for years that Nicholas Alascia was one person?) is appealing mainly because of the artwork. The script is unoriginal yet craftily executed and details a cat taking revenge on his former master's murderer.

A real treat is the final story. "No Grave Can Hold Him!" is another **Boyette** winner. Although the story seemed rather boring on the cover, in actuality it is quite exciting. A biographer awakes the ghost of a man who then goes on to tell us (the readers) his murdersome plans. The biographer manages to stop the ghost at the last moment. The story stands out because of the outcome: for once, not the villain, but the hero wins. No distracting artwork here; the ghost is truly spine-tingling!



© Charlton Press

Below: **Panel from "No Grave Can Hold Him!", with one of the spookiest ghosts you'll ever see, from The Many Ghosts of Doctor Graves #25, April 1971.**
© Charlton Press

LISTEN CAREFULLY.. ARCHER FLYNN CANNOT READ ANCIENT EGYPTIAN..BUT NOW HIS VOICE ROLLS OUT STRANGE SOUNDS AND WORDS UNHEARD IN 5,000 YEARS... SHADOWS DANCE UPON THE WALLS... MISTS FORM, WRITHE BRIEFLY, AND VANISH INTO TIME!
XRA HAMIN UGAT SHONN BU GHAT
XRA HMU GOLAB MHIN

Ghost Manor #12 (June 1973) A rather unusual cover to this issue: Boyette delivers a painting that seems to be made with crayons or pastels (can an art expert put me right?), depicting a sorceror who seems to have just conjured up a demon. He used this style again a year later, on the cover of *Ghost Manor* #19 (July 1974).

Before you get to the cover story, you have to go through the first tale, "The Wolf Howls For You." And the wait is well worth the price of admission, for it is crafted by the legendary **Steve Ditko**. A wild wolf plays the main part, and this is one pooch you wouldn't want to meet in a dark alley!

The second wait is made entertaining by "The Evil One," a story illustrated by **Nicholas** and **Wayne Howard**. Howard, an underappreciated artist in the **Wally Wood** style, is usually seen as the penciler and sometime writer of stories (even later earning his own title, *Midnight Tales*), yet his inking chore on this story is a real beauty. Although Nicholas was usually enriched by inker Alascia, Howard sure makes him shine. The tale is exotic but no more: a white adventurer comes to steal the riches of a medicine man's African tribe. The medicine man takes revenge using black magic and the tribe's snake god. Or does he?

© Charlton Press

The final story is the one we have been waiting for. "The Wizard" tells of a group of Satan worshippers who succeed in raising the dead, and then summon Satan himself! (Well, maybe his younger brother . . .) Of course, playing with the Devil does have its drawbacks, as Satan is no man's servant. Great pictures of a medieval castle on a mountaintop, yet again those sketchy faces. The art is a bit disappointing after the promising cover and the stories in the waiting room, yet the script is every bit as much a highlight as it was in the other two stories. Not surprising, since all three were written by Charlton's most prolific scripter, **Joe Gill**.

THERE WAS A BLINDING, CRIMSON FLASH....
YOU INVOKED ME, EVIL SERVANT... WHAT IS YOUR WISH?
IN THE VALLEY BELOW, THERE ARE FOOLS WHO WISH ME ILL... WE ASK YOU, PRINCE OF DARK REGS, TO STRIKE DOWN THESE ENEMIES!
YOU DO NOT ASK IT HUMBLY, VON KOEHLER ...YOU DO NOT ENTREAT ME TO PERFORM TH'S FAVOR!
RATHER... YOU BID ME DO IT, AS THOU WOULD A SERVANT!
ET US NOT HANDY WORDS, GREAT PRINCE! I AM HERE YOU...I HAVE SERVED YOU WELL!

Above: Page 5 of "The Wizard" shows Boyette's penchant for playing with page layout. From **Ghost Manor #12**, June 1973. © Charlton Press

Boyette's legacy is one to be admired. Yet to me, it will always be one that arouses mixed emotions. These days, I am equally excited when I discover an unknown Boyette story as when I do a Ditko tale, for I know that I will enjoy 99 percent of the art. Yet, other than with Ditko, I keep being distracted from the main body of artwork by that one annoying little detail: *those Boyette heads*!

© 2000 Ramon Schenk

Right: Another Boyette sorceror comes to a bad end in "The Wizard." © Charlton Press

Pat Boyette

by James Cassara

I am not certain when I was first exposed to the work of Pat Boyette, but it was likely during the middle to later sixties. I had come across a run of Warren publications, courtesy of a neighbor whose son had outgrown such distractions, and immediately concluded one thing: I didn't like it. Not one bit. Too ornate, too stylized, too creepy, too everything. Compared to the comic book work of Neal Adams, Carmine Infantino, Jack Kirby, et al., it lacked the slick surfacing and over-the-top dynamics I had grown to love, and most of all it wasn't superheroes.

I would like to think I've grown up a bit since then.

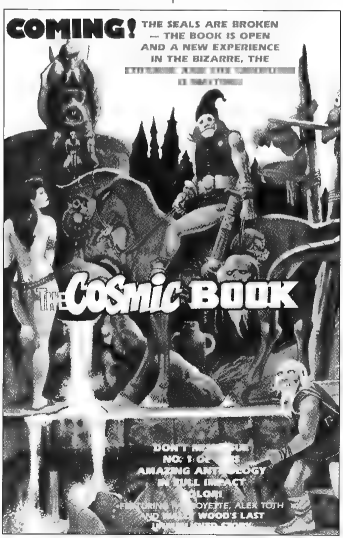
Those same Warren publications introduced me to an entirely new style of artists, men whose work said as much about them as it did the stories they presented. Not that the above-mentioned four-color constructionists weren't in their own right artistes . . . certainly no rational aficionado of comic art would argue that Jack Kirby lacked either a singular and powerful conceptual vision and the relentless talent to express it. But in those black-and-white magazines so very different from the comics on which my imagination had been weaned I discovered a breadth and width of conveyance that had, for me, not yet existed. These were men who saw comic art not solely as a means of storytelling, but more as a way to problem-solve. Foremost among their ranks was of course Alex Toth, whose gift for deconstructing a series of images to the purest essence of their purpose is unparalleled. Among that group, not quite in Toth's hemisphere (and who is?) but by no means second rate, was Boyette.

While Toth, enamored by the visual acuity and reductive simplicity of Milt Caniff and Noel Sickles, sought to say more with less, Boyette went one step further: Each page seemed stripped down to level zero, and built again from scratch. No stone left unturned, but no panel left unadorned. Each descriptive line, each meticulously placed black, and every brilliantly executed idea rendered to perfection. If Toth wasted not a single line, Boyette seemed never to leave one on the drawing table. Each page burst with a cornucopia of affluence, a riches of india ink.

All of which would have been more than sufficiently extraordinary in and of itself, but set against the fabled speed with which they were drawn, they become almost superhumanly impressive. Stories of Boyette's swiftness abound. Tales of his turning out completed stories, pencils, inks, and letters, in a single sleepless weekend. Bailing out less proficient artists whose ability to meet deadlines was interrupted by the restraints of talent. Coming to the rescue of friends in need, turning down far more profitable jobs because to do so would mean not completing a previously promised assignment. Toiling in an industry that seemed at times to neither deserve nor appreciate his talents.

Working primarily for a smallish company such as Charlton, Boyette's career might be viewed as never quite hitting "the big time." It is unlikely he ever made more than a modest living, and he certainly never garnered the fan press and accolades given in recent years to more accessible and fundamentally less interesting craftsman. He was, by all reports, an unassuming and gentle person, kind to the extreme and keenly aware of the global insignificance of what he did. But to those of us who enjoyed his work, independent of having ever met the man himself, his life was of great import. He gave of himself without reservation, and presented to us a vast array of stories that continue to delight, entertain, and at least to me, say something about the unlimited potential of comic art. I wish I had met him face to face, to add my voice to the chorus of those who thanked him for his gifts. I feel slightly diminished by not having been able to do so, yet to keep his legacy alive seems at least some slight compensation. I will endeavor to do so, and will devote a bit of my life to rediscovering those very same tales that today enchant yet first bewildered me thirty years ago.

© 2000 James Cassara



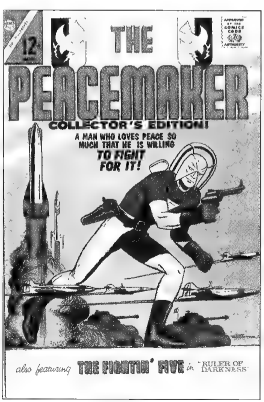
Ad for **The Cosmic Book #1** that appeared on the back covers of ACE Comics titles in 1986.

© 1986, 2000 Estate of Pat Boyette

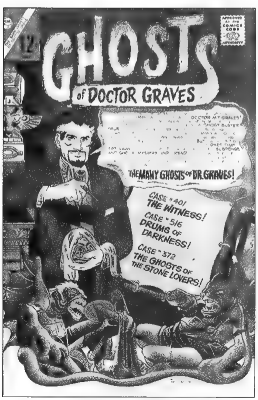
The Pat Boyette Gallery

I wish we had twice as many pages for this feature, but even that much extra room would not be enough to display more than a fraction of Pat Boyette's many comics covers and interior pages. I have to admit to a bias for his great painted covers, especially the Charlton covers from the mid-1970s (Pat was responsible for getting Charlton to print painted covers in the first place). Here we follow some of his work from the splash page to his very first comic book story for Charlton (*right*) to his last work in 1998.

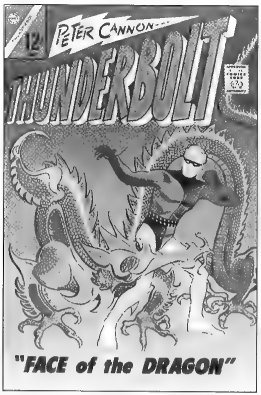
From **Shadows From Beyond** v.2 #50, October 1966.
© Charlton Press


THE PEACEMAKER
COLLECTOR'S EDITION!
A MAN WHO LOVES PEACE SO MUCH THAT HE IS WILLING TO FIGHT FOR IT!
also featuring THE FIGHTIN' FIVE in "RULER OF DARKNESS"

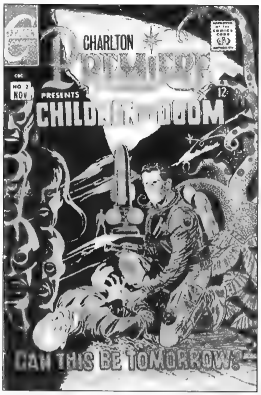
The Peacemaker #1, March 1967. © DC Comics


GHOSTS of DOCTOR GRAVES
THE MANY GHOSTS OF DR. GRAVES!
CASE #401 THE WITNESS!
CASE #516 DRUMS OF DARKNESS!
CASE #372 THE GHOSTS OF THE STONE LOVERS!

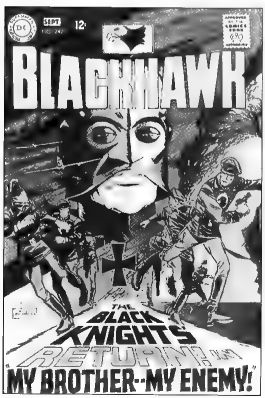
The Many Ghosts of Doctor Graves #1, May 1967.
© Charlton Press



Thunderbolt #57, May 1967. © Peter A. Morisi

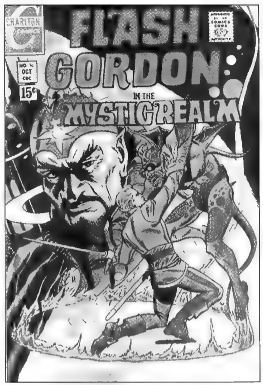


Charlton Premiere #2, November 1967. © Charlton Press

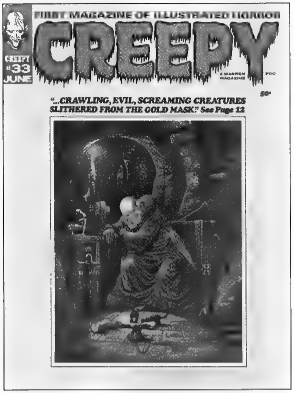


Blackhawk #242, September 1968. © DC Comics

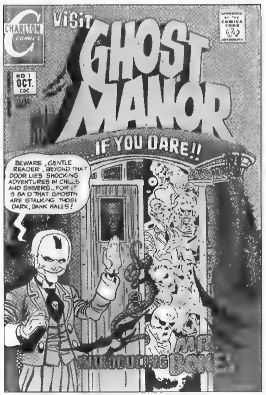
Outer Space v.2 #1, November 1968. © Charlton Press



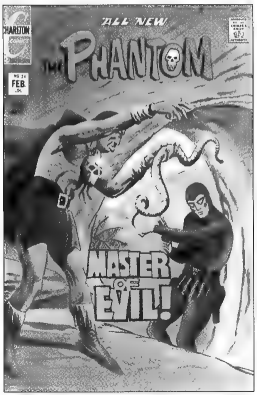
Flash Gordon #16, October 1969. © King Features Syndicate


FIRST MAGAZINE OF ILLUSTRATED HORROR
CREEPY
CREEPY #33 JUNE
"...CRAWLING, EVIL, SCREAMING CREATURES SLITHERED FROM THE GOLD MASK." See Page 12

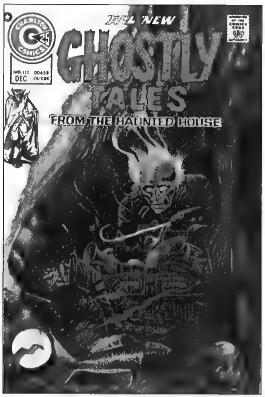
Creepy #33, June 1970. © Warren Publishing


CHARLTON COMICS
NO. 1 OCT. 15¢
VISIT GHOST MANOR IF YOU DARE!!
BEWARE, GENTLE READER, OF WHAT YOU MAY SEE BEHIND THAT DOOR! LIES SHOCKING ADVENTURES IN CHILLS AND DISMEMBERMENT! FOR IT IS AS D'ARCY THOSE DARK, DANK HALLS!

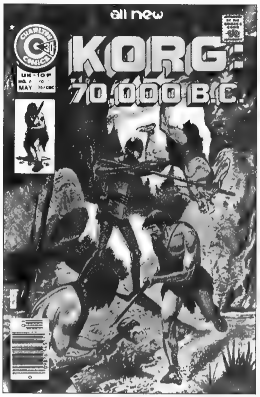
Ghost Manor #1, October 1971. © Charlton Press



The Phantom #54, February 1973.
© King Features Syndicate

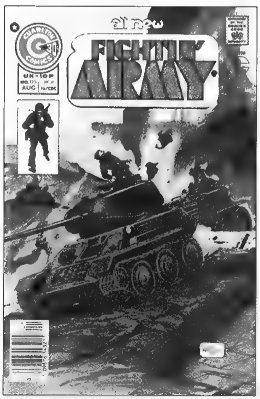


Ghostly Tales #112, December 1974. © Charlton Press

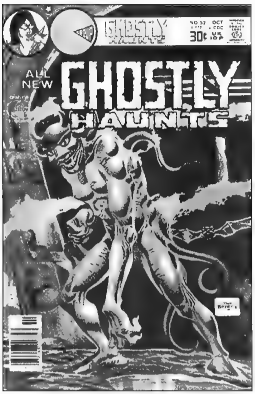


Korg: 70,000 B.C. #68, May 1976.
© Hanna-Barbera Productions

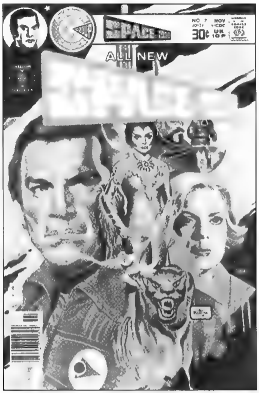
Ghost Manor #29, June 1976. © Charlton Press



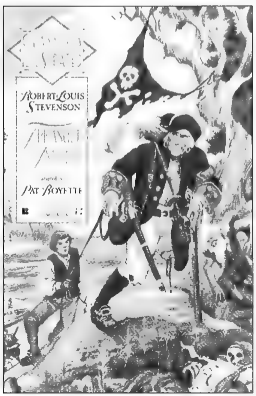
Fightin' Army #125, August 1976. © Charlton Press



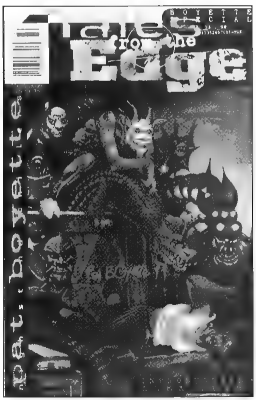
Ghostly Haunts #52, October 1976. © Charlton Press



Space: 1999 #7, November 1976. © ATV Licensing Ltd.



Classics Illustrated #17, January 1991.
© Berkley/First Publishing



Tales from the Edge: The Nightstand Chillers #13, October 1998. © Estate of Pat Boyette

The Pat Boyette Index

Compiled by Don Mangus

Introduction

Once, while visiting Pat, he layed his painted originals for the SF story "Survivor," done for *Epic Illustrated* magazine #19 (8/83), on me. I was dumbfounded by the art's opulent color and multilayered richness. The printed version just could not do the original art justice! No way, no how! I had always enjoyed Pat's "line" art, but I was unaware he had produced such a "killer" painted story, and moreover, was aghast that I had missed seeing it upon its original publication. The scope of this art was Dali-like with its hypertactile surrealism, and yet it *was* pure Boyette storytelling. It was fabulous!

"Illustrational" comic book artists, men who work in the dramatic, nonsuperhero genres, in subjects such as romance, horror, crime, western, war, etc., often go unnoticed by fandom at large (which seems far too fixated on "continuing characters" such as the superheroes) and usually have to be "fished" from the "backwater" quarter boxes of comics conventions and stores. Often, other fans are stepping on you, as you lie on the floor "digging for gems" in the most awkward and remote locations, or as the dealers say, "under the tables." Illustrational comic book artists who often suffer this fate include such terrific talents as John Severin, Alex Toth, Al Williamson, Frank Thorne, Reed Crandall, Dan Spiegle, Russ Heath, Sam Glanzman, George Evans, and so on. Their best work can often be found in the so-called anthology titles.

When I began collecting Toth comics with an almost rabid zeal in the early 1990s, I was aided in my quest immensely by Jim Vadeboncoeur, Jr.'s, "Indispensable Index #2: The Alex Toth Index." (Recommended to all Toth fans!) Knowing what to look for is *more* than half of the struggle. So it was, inspired by "Survivor" and my own ignorance of its existence, that I decided to do a similar index of Pat Boyette's work, so that his work would not be bypassed or forgotten by his fans as the years went by.

As there were few reference books that noted Boyette's comic book work, I had to search out and buy any and all comics containing Boyette art in order to compile these listings. I was aided on various occasions by my friends Dave Karlen, Robin Snyder, and also that amazing indexer, Gary Usher. Pat's output was prodigious. He did not start drawing comic books until age 42 and yet I have, so far, indexed over 400 entries for him. I do not claim this to be a complete index, either! Additions and corrections are always welcome.

These Are a Few of My Favorite Things . . .

Here is a "short list" of my all-time favorite Boyette comics works:

- Blackhawk: 242 & 243 (One of the all-time great "art saves" in comics history) [DC]
- Black Hood: 2 [Archie/Red Circle]
- Charlton Premiere: 1 ("Spookman"!), 2 ("Children of Doom"!) & 4 [Charlton]
- Classics Illustrated: 17 ("Treasure Island"!) & 23 ("Robinson Crusoe"!) [Berkley/First]
- Cosmic Book: 1 (a beauty!) [ACE]
- Creepy (magazine): 18, 22, 33 (includes a Boyette biography), 35, 37 & 39 [Warren]
- Eerie (magazine): 15, 28, 30 & 33 [Warren]
- Epic Illustrated (magazine): 19 ("Survivor," fantastic painted SF art) [Epic/Marvel]
- Fightin' Five: 40 & 41 (first "Peacemaker" as back-ups) [Charlton]
- Flash Gordon: 14-18 [Charlton]
- Ghost Manor: 12, 19, 24, 25, 26, 29(!), 30, 31, 43, 51, 60, 61 & 77 [Charlton]
- Ghostly Tales: 59, 62, 68, 70, 72, 73, 75 & 114 [Charlton]
- Grave Tales (magazine): 1 [Hamilton]
- Haunted: 9 & 47 [Charlton]
- Jungle Jim: 23-26 & 28 [Charlton]
- Korg: 70,000 B.C.: (A personal favorite series of Pat's) 1-9 [Charlton]
- Many Ghosts of Dr. Graves: 1 (rare Boyette inks on Ditko!), 2, 4-8, 10, 20 & 52
- Mediascene (newspaper magazine): 40 ("Sinbad and Genie pin-up") [Supergraphics]
- Monsters Attack (magazine): 1 & 3 [Globe Communications]
- Nightmare (magazine): 6 ("The Geek," a PB classic!) [Skywald]
- Outer Space: 1 [Charlton]
- Peacemaker: 1-5 [Charlton]
- Phantom: 39-59 [Charlton]
- Psycho (magazine): Fall Special 1974 [Skywald]
- Robin Red and the Lutins: 1 & 2 (a whimsical S &S tale, fun!) [ACE]
- Shadows From Beyond: 50 (Boyette's first comic book work, 10/66) [Charlton]
- Sorcery: 9 & 11 [Archie/Red Circle]
- Space Adventures: 2, 3, 4, 6, 7 & 13
- Tales From the Edge: 2, 3, 4 & 13 (# 13—"Nightstand Chillers"—all Boyette!) [Vanguard]
- Thunderbolt: 57, 59 & 60 (by PAM's request, another great "art save"!) [Charlton]
- Unexpected: 112, 113, & 116 (Boyette fled DC after too many art correction requests!) [DC]
- Vampirella (magazine): 16 [Warren]
- Weird Suspense: 1, 2 & 3 ("The Tarantula") [Atlas/Seaboard]
- Weird Tales of the Macabre (magazine): 1 & 2 [Atlas/Seaboard]
- Witching Hour: 1, 4 & 5 [DC]

—Don Mangus

*(**Editor's Note:** The following index is derived from Don's latest file, and was supplemented with entries by Michael Ambrose and Ramon Schenk and with records from the Grand Comic Book Database project <**http://www.comics.org/**>. Additions and corrections are welcome and encouraged! Please send all such to Don Mangus at* **MangoPress@aol.com** *or care of* Charlton Spotlight.*)*

PAT BOYETTE

The Pat Boyette Index

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PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
ACE Comics	Adventures of Spencer Spook, The	1	Oct-86	The Comic Capercon	14	Yes	NA	No
ACE Comics	Adventures of Spencer Spook, The	2	Dec-86	Wrassle Hassle	14	Yes	NA	No
ACE Comics	Adventures of Spencer Spook, The	3	Jan-87	Kremlin Kaper	14	Yes	NA	No
ACE Comics	Adventures of Spencer Spook, The	4	Mar-87	Cover only	1	Yes	NA	NA
ACE Comics	Adventures of Spencer Spook, The	5	May-87	Untitled	11	Yes	No	No
ACE Comics	Cosmic Book, The	1	Dec-86	Only Yesterday (Introduction)	1			
ACE Comics	Cosmic Book, The	1	Dec-86	Encounter (letters & colors Wood)	2			
ACE Comics	Cosmic Book, The	1	Dec-86	Of Gods and Bondage	8	No	Yes	No
ACE Comics	Cosmic Book, The	1	Dec-86	Tonango's Folly	6	Yes	Yes	Yes
ACE Comics	Cosmic Book, The	1	Dec-86	A Mystery	1	No	Yes	No
ACE Comics	Cosmic Book, The	1	Dec-86	Pirate Centerfold	2	No	Yes	No
ACE Comics	Robin Red and the Lutins	1	Nov-86	Robin Red and the Lutins (Part 1)	23	Yes	Yes	Cover
ACE Comics	Robin Red and the Lutins	2	Apr-87	Robin Red and the Lutins (Part 2)	24	Yes	Yes	Cover
A+ Comics	Forbidden Worlds	1	Jan-91	An Old Man	7	No	Yes	No
A+ Comics	Forbidden Worlds	1	Jan-91	The Plague	9	No	No	No
A+ Comics	Invasion	2	Aug-98					
Apple Comics	Bad Blood of Dracula		1991					
Apple Comics	Blood of Dracula	6	Sep-88	The Dinner Guest	8	No	No	No
Apple Comics	Blood of Dracula	7	Oct-88	Rick Ravine	7	No	No	No
Archie/Red Circle	Black Hood, The	2	Aug-83	The Dark Destroyer	18	No	No	No
Atlas/Seaboard	Weird Tales of the Macabre (mag)	1	Jan-75	The Demon Is Dying	8	No	Yes	No
Atlas/Seaboard	Weird Tales of the Macabre (mag)	2	Mar-75					
Bails	Who's Who in American Comics			Title page to Peacemaker #5	1	No	No	No
Bails	Who's Who in American Comics		1999	Brief Biography	1	No	Yes	
Berkley/First	Classics Illustrated	7	Apr-90	Count of Monte Cristo (cover only)	1	Yes	No	Cover
Berkley/First	Classics Illustrated	17	Jan-91	Treasure Island	45	Yes	Yes	Cover , Story
Berkley/First	Classics Illustrated	23	Apr-91	Robinson Crusoe	45	No	No	Story
Blackthorne	Hang on for Adventure		1989					
Blackthorne	Kirby King		1989					
Capercon 14			Oct-86					
Charlton	Attack	3	Jan-72	A Medal for Max	8	No	NA	No
Charlton	Attack	5	1972					
Charlton	Attack	9	Dec-72	Mediterranean Incident	8	No	NA	No
Charlton	Attack	14	Nov-73	Haiphong Raid	6	No	NA	No
Charlton	Attack	16	Aug-79	Mediterranean Incident	8	No	NA	No
Charlton	Attack	17	1979					
Charlton	Attack	18	1979					
Charlton	Attack	29	Jul-81	A Medal for Max	8	No	NA	No
Charlton	Attack	34	Jul-82	In Memoriam	7	No	NA	No
Charlton	Battlefield Action	69	Jun-81	Cover only	1	Yes	No	No
Charlton	Battlefield Action	74	Apr-82	88 mm Sniper	8	No	NA	No
Charlton	Battlefield Action	75	Jun-82	The Last Kill	8	No	NA	No
Charlton	Beyond the Grave	1	Jul-75	The Sentry	7	No	No	No
Charlton	Beyond the Grave	5	Apr-76	letters page illo		No	NA	No
Charlton	Billy the Kid	68	Sep-68	Shawn O'Mera Bounty Hunter	9	No	NA	No
Charlton	Billy the Kid	69	Nov-68					
Charlton	Billy the Kid	70	Jan-69	Bounty Hunter	7	No	NA	No
Charlton	Billy the Kid	88	Dec-71	Introducing...Mr Young of the Boothill Gazette	7	No	NA	No
Charlton	Billy the Kid	89	Feb-72	A Grave Was Waiting (Mr. Y)	7	No	NA	No

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Charlton	Billy the Kid	90	Mar-72	Read About the Dynamite Kid (Mr Y)	7	No	NA	No
Charlton	Billy the Kid	91	Apr-72	Mr Young of the Boothill Gazette (Mr Y)	7	No	NA	No
Charlton	Billy the Kid	92	May-72					
Charlton	Billy the Kid	94	Aug-72	Mr. Young of the Boothill Gazette (Mr. Y)	7	No	NA	No
Charlton	Billy the Kid	96	Nov-72	Mr. Young of the Boothill Gazette (Mr. Y)	7	No	NA	No
Charlton	Billy the Kid	97	Dec-72	The Bank Robbery (Mr. Y)	7	No	NA	No
Charlton	Billy the Kid	98	Jan-73	Duel at Dawn (Mr. Y)	6	No	NA	No
Charlton	Billy the Kid	99	Feb-73	The Desert Farmers (Mr. Y)	7	No	NA	No
Charlton	Billy the Kid	100	Mar-73	The Deadliest Gun	7	No	NA	No
Charlton	Billy the Kid	101	May-73	Fool's Gold (Mr. Y)	7	No	NA	No
Charlton	Billy the Kid	102	Jun-73	The Violent Ones (Mr. Y)	7	No	NA	No
Charlton	Billy the Kid	103	Aug-73	The Last Round (Mr. Y)	7	No	NA	No
Charlton	Billy the Kid	104	Sep-73	The People's Choice (Mr. Y)	7	No	NA	No
Charlton	Billy the Kid	105	Nov-73	Cotter's Girl (Mr. Y)	6	No	NA	No
Charlton	Billy the Kid	107	May-74	Mr. Young of the Boothill Gazette (Mr. Y)	6	No	NA	No
Charlton	Billy the Kid	108	Jul-74	Editor in Action (Mr. Y)	6	No	NA	No
Charlton	Billy the Kid	109	Oct-74	A Notch on a Killer's Gun (Mr Y)	6	No	NA	No
Charlton	Billy the Kid	110	Dec-74					
Charlton	Billy the Kid	113	Jun-75	A Good Day to Die (3 text illos)	1	No	NA	No
Charlton	Billy the Kid	115	Dec-75	The Apache Scourge (4 text illos)	1	No	NA	No
Charlton	Billy the Kid	131	Sep-79	A Good Day to Die (3 text illos)	1	No	NA	No
Charlton	Billy the Kid	141	Apr-81					
Charlton	Billy the Kid	144	Oct-81	The Last Round (Mr Y)	7	No	NA	No
Charlton	Charlton Premiere	1	Sep-67	The Spookman	8	Yes (part)	Yes	No
Charlton	Charlton Premiere	2	Nov-67	Children of Doom	25	Yes	No	No
Charlton	Charlton Premiere	4	May-68	Expedition	9	No	NA	No
Charlton	Cheyenne Kid	68	Jul-68					
Charlton	Cheyenne Kid	69	Nov-68					
Charlton	Cheyenne Kid	70	Jan-69					
Charlton	Cheyenne Kid	71	Mar-69					
Charlton	Cheyenne Kid	99	Nov-73	Happy Valley	8	NA	NA	No
Charlton	Cheyenne Kid	99	Nov-73	The Legend of Wovoka	7	NA	NA	No
Charlton	Cheyenne Kid	99	Nov-73	The Pay Off	7	Yes	NA	No
Charlton	Creepy Things	6	Jun-76	Vampire of Hanover	7	No	Yes	No
Charlton	Doctor Graves	73	Sep-85	Last Ship to the Sun	8	Yes	NA	No
Charlton	Doctor Graves	75	Jan-86					
Charlton	Fightin' Army	108	Jan-72	The Victors	8	No	NA	No
Charlton	Fightin' Army	112	Nov-73	A Direct Order	8	No	NA	No
Charlton	Fightin' Army	115	Sep-74	In Memoriam	7	No	NA	No
Charlton	Fightin' Army	116	Nov-74	Lost in No Man's Land	6	No	NA	No
Charlton	Fightin' Army	119	Jun-75	The Liberation	9	No	NA	No
Charlton	Fightin' Army	121	Nov-75					
Charlton	Fightin' Army	122	Jan-76					
Charlton	Fightin' Army	126	Oct-76	The Killer	9	Yes	NA	Cover
Charlton	Fightin' Army	137	Mar-79					
Charlton	Fightin' Army	138	May-79	The Victors	8	No	NA	No
Charlton	Fightin' Army	140	Aug-79	The Secret War of Armand Blaise	10	No	NA	No
Charlton	Fightin' Army	140	Aug-79	Counter Attack (3 spot illos)		No	NA	No
Charlton	Fightin' Army	170	Jul-84	The Liberation	9	No	NA	No
Charlton	Fightin' Army	171	Sep-84	Suicide Mission	7	No	NA	No
Charlton	Fightin' Five	40	Nov-66	Introducing The Peacemaker	8	No	No	No
Charlton	Fightin' Five	41	Jan-67	The War Peddler (Peacemaker)	10	No	NA	No
Charlton	Fightin' Marines	110	Apr-73	Wing Man	8	Yes	NA	No

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Charlton	Fightin' Marines	110	Apr-73	The First Step	3	NA	NA	No
Charlton	Fightin' Marines	110	Apr-73	You Don't Have to be Crazy (But It Helps)	3	NA	NA	No
Charlton	Fightin' Marines	111	Jun-73	The Voice From No-Man's Land	7	Yes	NA	No
Charlton	Fightin' Marines	112	Jul-73	Not So Tough	8	Yes	NA	No
Charlton	Fightin' Marines	114	Oct-73	The Workhorse	1	NA	NA	No
Charlton	Fightin' Marines	114	Oct-73	The Old Gung Ho	9	Yes	NA	No
Charlton	Fightin' Marines	119	Nov-74					
Charlton	Fightin' Marines	121	Mar-75					
Charlton	Fightin' Marines [Presents War]	122	Mar-75	It Takes All Kinds (4 spot illos)		No	No	No
Charlton	Fightin' Marines [Presents War]	122	Mar-75	The Trenches	7	No	No	No
Charlton	Fightin' Marines	127	Jan-76	NA	1	Yes	No	Cover
Charlton	Fightin' Marines	128	Mar-76	NA	1	Yes	No	Cover
Charlton	Fightin' Marines	129	May-76	Infantry Queen of Battle	1	Yes	NA	Cover
Charlton	Fightin' Marines	130	Jul-76	NA	1	Yes	No	Cover
Charlton	Fightin' Marines	131	Sep-76					
Charlton	Fightin' Marines	142	Mar-79	The Lemon Marine	9	No	NA	No
Charlton	Fightin' Marines	143	Jun-79	MiG Alley	1	No	NA	No
Charlton	Fightin' Marines	144	Jul-79	The Voice from No-Man's Land				
Charlton	Fightin' Marines	145	Sep-79					
Charlton	Fightin' Marines	146	Oct-79	You Don't Have to be Crazy (But It Helps)	3	No	NA	No
Charlton	Fightin' Marines	148	Jan-80	When the Crunch Comes	8	Yes	NA	Cover
Charlton	Fightin' Marines	152	Oct-80					
Charlton	Fightin' Marines	160	Jan-82	Not Tough Enough	7	No	No	No
Charlton	Fightin' Marines	165	Nov-82	The Spad	3	No	NA	No
Charlton	Fightin' Marines	166	Dec-82	The Leathernecks (4 spot illos)		No	No	No
Charlton	Fightin' Marines	172	Jan-84	The Trenches	7	No	NA	No
Charlton	Flash Gordon	13	Apr-69	Trapped in the Cave of the Mud Men	9	Yes	NA	No
Charlton	Flash Gordon	14	Jun-69	Rancor and the Seven Shadows of Flash Gordon (pt. 1)	15	Yes	NA	No
Charlton	Flash Gordon	14	Jun-69	Flash Gordon Meets Azura the Witch Queen (pt. 2)	9	No	NA	No
Charlton	Flash Gordon	15	Aug-69	In the Land of the Djale	21	Yes	NA	No
Charlton	Flash Gordon	16	Oct-69	Mission into the Mystic Realm	21	Yes	NA	No
Charlton	Flash Gordon	17	Nov-69	The Intruder	7	NA	NA	No
Charlton	Flash Gordon	17	Nov-69	The Creeping Menace	15	Yes	NA	No
Charlton	Flash Gordon	18	Jan-70	Time Waits for All Men	7	NA	NA	No
Charlton	Flash Gordon	18	Jan-70	Scourge of the Locust Men	15	Yes	NA	No
Charlton	Ghostly Haunts	22	Jan-72					
Charlton	Ghostly Haunts	24	Apr-72					
Charlton	Ghostly Haunts	26	Aug-72	The Killer Camera				
Charlton	Ghostly Haunts	32	May-73	Uncle Arthur's Workshop	7	Yes	No	Cover
Charlton	Ghostly Haunts	33	Jul-73					
Charlton	Ghostly Haunts	43	Mar-75	The Lonely Vampire	8	Yes	NA	Cover
Charlton	Ghostly Haunts	52	Oct-76					
Charlton	Ghostly Tales	58	Nov-66					
Charlton	Ghostly Tales	59	Jan-67	The Smoke Demon	8	No	NA	No
Charlton	Ghostly Tales	60	Mar-67	Grandpa Made the Scene	5	No	NA	No
Charlton	Ghostly Tales	61	Jun-67	Abandoned Ship	8	No	NA	No
Charlton	Ghostly Tales	62	Aug-67	The Shining Castle	8	No	NA	No
Charlton	Ghostly Tales	62	Aug-67	Superstition	8	No	NA	No
Charlton	Ghostly Tales	63	Oct-67	Intro page, Up on the Mountain	7	No	NA	No
Charlton	Ghostly Tales	65	Feb-68					
Charlton	Ghostly Tales	66	May-68	The Legacy	8	No	NA	No
Charlton	Ghostly Tales	67	Jul-68					
Charlton	Ghostly Tales	68	Sep-68	Attack of the Phantom	8	Yes	NA	No

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Charlton	Ghostly Tales	70	Nov-68	Button Button	6	Yes	NA	No
Charlton	Ghostly Tales	72	Mar-69	Killing One's Friend Makes One a Bad Man or Does It?	10	No	NA	No
Charlton	Ghostly Tales	73	May-69					
Charlton	Ghostly Tales	75	Sep-69	Glory	3	No	NA	No
Charlton	Ghostly Tales	80	Jun-70					
Charlton	Ghostly Tales	81	Aug-70	Uneasy Rider	8	No	NA	No
Charlton	Ghostly Tales	82	Oct-70	Engagement Party	7	Yes	NA	No
Charlton	Ghostly Tales	83	Dec-70	Second Honeymoon	9	No	NA	No
Charlton	Ghostly Tales	84	Feb-71	Eyes of the Night	7	No	NA	No
Charlton	Ghostly Tales	85	Apr-71	Gypsy's Revenge	8	Yes	NA	No
Charlton	Ghostly Tales	86	Jun-71	Ghost Town	8	No	NA	No
Charlton	Ghostly Tales	88	Sep-71	The Changing of the Will	8	No	NA	No
Charlton	Ghostly Tales	89	Oct-71	The Mysterious Mansion of Baron Von Gruber	10	No	No	No
Charlton	Ghostly Tales	90	Nov-71	The Dispossessed	8	No	NA	No
Charlton	Ghostly Tales	94	Apr-72	The Vandals	7	No	NA	No
Charlton	Ghostly Tales	104	May-73	The Verdict	8	Yes	No	Cover
Charlton	Ghostly Tales	105	Jul-73	The Crown of Isis	8	No	NA	No
Charlton	Ghostly Tales	106	Aug-73	Love Thy Neighbor	7	No	No	No
Charlton	Ghostly Tales	112	Dec-74	Cover only	1	Yes	No	Cover
Charlton	Ghostly Tales	114	Apr-75	The Malediction	7	Yes	NA	Cover
Charlton	Ghostly Tales	127	Jan-78	Abandoned Ship	8	No	NA	No
Charlton	Ghostly Tales	130	May-78	Up on the Mountain	7	No	NA	No
Charlton	Ghostly Tales	132	Oct-78	No Smoking Allowed	7	No	No	No
Charlton	Ghostly Tales	137	Aug-79	The Verdict	8	No	NA	No
Charlton	Ghostly Tales	144	Sep-80	Return to Nowhere	7	Yes	NA	No
Charlton	Ghostly Tales	144	Sep-80	Cat in the Well	7	No	NA	No
Charlton	Ghostly Tales	155	Jun-82	The Engagement Party	7	Yes	NA	No
Charlton	Ghostly Tales	158	Dec-82					
Charlton	Ghost Manor (1st)	13	Jul-70	The 13th Guest	9	Yes	NA	No
Charlton	Ghost Manor (1st)	16	Jan-71	Safe Behind Bars	9	Yes	NA	No
Charlton	Ghost Manor (1st)	17	Mar-71	The Last Command	9	Yes	NA	No
Charlton	Ghost Manor (1st)	19	Jul-71	Who Roams Tyford Castle?	8	No	NA	No
Charlton	Ghost Manor (2d)	1	Oct-71	Who's Staying in the Secret Room? (Intro Mr Bones)	10	Yes	NA	No
Charlton	Ghost Manor (2d)	2	Dec-71					
Charlton	Ghost Manor (2d)	12	Jun-73	The Wizard	8	Yes	NA	Cover
Charlton	Ghost Manor (2d)	16	Dec-73	Satan's Pools		NA	NA	NA
Charlton	Ghost Manor (2d)	19	Jul-74	Hear Me—I Am Not Dead	6	Yes	NA	Cover
Charlton	Ghost Manor (2d)	24	Jul-75	The Leech	9	No	NA	No
Charlton	Ghost Manor (2d)	25	Sep-75	The House of Dead	7	No	No	No
Charlton	Ghost Manor (2d)	26	Nov-75	Prince of Evil	9	Yes	No	Cover
Charlton	Ghost Manor (2d)	29	Jun-76	An Old Man	7	Yes	Yes	No
Charlton	Ghost Manor (2d)	30	Aug-76	The Jackal	7	Yes	No	Cover
Charlton	Ghost Manor (2d)	31	Oct-76	The Ultimate Test	1	No	No	No
Charlton	Ghost Manor (2d)	43	Jun-79	The House of Dead	7	No	NA	No
Charlton	Ghost Manor (2d)	49	Mar-80	Safe Behind Bars	9	No	NA	No
Charlton	Ghost Manor (2d)	51	Jul-80	Who Roams Tyford Castle?	8	No	No	No
Charlton	Ghost Manor (2d)	60	Dec-81	The Wizard	8	No	NA	No
Charlton	Ghost Manor (2d)	61	Feb-82	Come See Me Die	8	No	NA	No
Charlton	Ghost Manor (2d)	64	Sep-82	The Leech	9	No	NA	No
Charlton	Ghost Manor (2d)	73	Mar-84	Who's Staying in the Secret Room?	10	Yes	No	No
Charlton	Ghost Manor (2d)	77	Nov-84	The Plague	9	No	No	No
Charlton	Haunted	2	Nov-71					
Charlton	Haunted	4	Feb-72					

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Charlton	Haunted	7	Aug-72					
Charlton	Haunted	8	Oct-72					
Charlton	Haunted	9	Dec-72	Here Comes Shutan	8	Yes	NA	Cover
Charlton	Haunted	13	Jul-73					
Charlton	Haunted	14	Sep-73	The Things Some Kids Dream Up	8	No	No	No
Charlton	Haunted	17	Jul-74	Sargasso Trap	7	No	NA	No
Charlton	Haunted	19	Dec-74	The Keeper	9	Yes	No	Cover
Charlton	Haunted	21	Apr-75	Enter Freely and of Your Own Will	8	No	No	No
Charlton	Haunted	28	Jul-76					
Charlton	Haunted	37	Jul-78	The Painted Smile	10			
Charlton	Haunted	41	Mar-79					
Charlton	Haunted	43	Jul-79					
Charlton	Haunted	47	Jan-80	Prince of Evil	9	No	NA	No
Charlton	Haunted	52	Dec-80					
Charlton	Haunted	53	Jan-81	Last Ship to the Sun	8	No	NA	No
Charlton	Haunted	54	Mar-81	The Things Some Kids Dream Up	8	Yes	NA	No
Charlton	Haunted	55	May-81	The Keeper	9	No	NA	No
Charlton	Haunted	58	Oct-81	Man Hunt	1	No	No	No
Charlton	Haunted	60	Feb-82	No Grave Can Hold Him	7	No	NA	No
Charlton	Haunted	61	Apr-82	Sargasso Trap	7	No	NA	No
Charlton	Haunted	62	Jul-82	The Vampire of Hanover	7	No	Yes	No
Charlton	Haunted	69	Sep-83					
Charlton	Haunted	70	Nov-83	Collision Course	9	No	NA	No
Charlton	Haunted	71	Jan-84	Ghost Town	8	No	NA	No
Charlton	Haunted Love	7	Jan-75	The Hounds of Hell	9	No	NA	No
Charlton	Haunted Love	7	Jan-75	My Dream Lies Here (3 spot illos)	NA	No	NA	No
Charlton	Haunted Love	9	May-75	Twilight Tears	7	No	NA	No
Charlton	Haunted Love	10	Jun-75	Another Life (4 spot illos)	NA	No	NA	No
Charlton	Jungle Jim	23	Apr-69	The Land of No Return	14	No	NA	No
Charlton	Jungle Jim	23	Apr-69	Black Blossom of Death	7	No	NA	No
Charlton	Jungle Jim	24	Jun-69	The Hidden Kingdom	8	Yes	NA	No
Charlton	Jungle Jim	24	Jun-69	The Slave Pit	7	NA	NA	No
Charlton	Jungle Jim	24	Jun-69	The Eternal Flame	7	NA	NA	No
Charlton	Jungle Jim	25	Aug-69	The Hunters and the Hunted	7	NA	NA	No
Charlton	Jungle Jim	25	Aug-69	Burial Mound	7	NA	NA	No
Charlton	Jungle Jim	25	Aug-69	The Best of Everything	8	Yes	NA	No
Charlton	Jungle Jim	26	Oct-69	Echo of Sudden Death	13		No	No
Charlton	Jungle Jim	26	Oct-69	The Strong Medicine of Kiawilli	9		No	No
Charlton	Jungle Jim	28	Feb-70	The Magic of Shutan	22	Yes	NA	No
Charlton	Korg: 70,000 B C.	1	May-75	Birth of Man (1 spot illo)	NA	NA	NA	NA
Charlton	Korg: 70,000 B.C.	1	May-75	The Snow People	22	Yes	NA	Cover
Charlton	Korg: 70,000 B C	2	Aug-75	The Strangers	21	Yes	NA	Cover
Charlton	Korg: 70,000 B C	2	Aug-75	Neanderthal Man	1	NA	NA	NA
Charlton	Korg: 70,000 B.C.	3	Oct-75	Elusive Man	1	Yes	NA	Cover
Charlton	Korg: 70,000 B C	3	Oct-75	Land of Milk and Honey	21	Yes	NA	Cover
Charlton	Korg: 70,000 B C	4	Dec-75	Korg 70,000 B C	21	Yes	Yes	Cover
Charlton	Korg: 70,000 B C.	4	Dec-75	Korg's Women (3 spot illos)	NA	NA	NA	NA
Charlton	Korg: 70,000 B C	4	Dec-75	Before the Time of Korg	1	NA	Yes	NA
Charlton	Korg: 70,000 B C	5	Feb-76	Survivor (2 spot illos)	NA	NA	NA	NA
Charlton	Korg: 70,000 B C.	5	Feb-76	The Thing	1	NA	NA	NA
Charlton	Korg: 70,000 B C	5	Feb-76	Land of Peace	21	Yes	Yes	Cover
Charlton	Korg: 70,000 B C	6	May-76	A Fantasy	21	Yes	Yes	Cover
Charlton	Korg: 70,000 B C.	7	Jul-76	Survival	22	Yes	Yes	Cover

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Charlton	Korg: 70,000 B.C.	7	Jul-76	Big Tooth (3 spot illos)	NA	NA	NA	NA
Charlton	Korg: 70,000 B.C.	8	Sep-76	Evil Omen (3 spot illos)	NA	NA	NA	NA
Charlton	Korg: 70,000 B.C.	8	Sep-76	Cro Magnon	1	NA	Yes	NA
Charlton	Korg: 70,000 B.C.	8	Sep-76	The Journal	21	Yes	Yes	Cover
Charlton	Many Ghosts of Doctor Graves, The	1	May-67	Drums of Darkness	4	Yes	NA	No
Charlton	Many Ghosts of Doctor Graves, The	1	May-67	Ghosts of the Stone Lovers (inks Ditko)		NA	NA	No
Charlton	Many Ghosts of Doctor Graves, The	2	Jul-67	Title Page	1	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	2	Jul-67	The Perfect Crime	8	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	3	Sep-67					
Charlton	Many Ghosts of Doctor Graves, The	4	Nov-67	The Mystic Ring	8	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	5	Jan-68	The Ghost of Marlin Manor	8	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	6	May-68	The Ghost of Man	9	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	7	Jul-68	Collison Course	9	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	8	Aug-68	This Old Man	8	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	8	Aug-68	The Keys of Vengeance	9	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	10	Nov-68	The Hand	7	Yes	NA	No
Charlton	Many Ghosts of Doctor Graves, The	21	Aug-70	Delayed Doom	8	Yes	NA	No
Charlton	Many Ghosts of Doctor Graves, The	23	Dec-70	You Will Share My Grave	9	Yes	NA	No
Charlton	Many Ghosts of Doctor Graves, The	25	Apr-71	No Grave Can Hold Him	7	NA	NA	No
Charlton	Many Ghosts of Doctor Graves, The	25	Apr-71	The Last Sacrifice	7	Yes	NA	No
Charlton	Many Ghosts of Doctor Graves, The	32	Jun-72	No Smoking Allowed	7	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	35	Dec-72	Dig the Grave Deep	7	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	48	Nov-74	One More Time	7	No	No	No
Charlton	Many Ghosts of Doctor Graves, The	51	May-75	Enchanted Man	7	Yes	Yes	Cover
Charlton	Many Ghosts of Doctor Graves, The	52	Jul-75	Satan Is Free	6	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	58	Aug-76					
Charlton	Many Ghosts of Doctor Graves, The	69	Nov-81					
Charlton	Many Ghosts of Doctor Graves, The	71	Mar-82	The Ghost of Man	9	No	NA	No
Charlton	Many Ghosts of Doctor Graves, The	72	May-82	Delayed Doom	8	Yes	NA	No
Charlton	Outer Space	1	Nov-68	The Third Planet	8	Yes	NA	No
Charlton	Peacemaker	1	Mar-67	The Hidden Power	9	NA	NA	No
Charlton	Peacemaker	1	Mar-67	BOYETTE BIOGRAPHY	1	NA	Yes	No
Charlton	Peacemaker	1	Mar-67	Killer on the Reef	8	Yes	NA	No
Charlton	Peacemaker	2	May-67	The Survivors	9	Yes	NA	No
Charlton	Peacemaker	2	May-67	The Ultimatum	8	NA	NA	No
Charlton	Peacemaker	3	Jul-67	Our Future World	17	Yes	NA	No
Charlton	Peacemaker	4	Sep-67	The Origin of the Peacemaker	19	Yes	NA	No
Charlton	Peacemaker	5	Nov-67	The Fire World	18	Yes	NA	No
Charlton	Phantom	33	Aug-69					
Charlton	Phantom	37	Apr-70					
Charlton	Phantom	39	Aug-70	A Small War	7	Yes	NA	No
Charlton	Phantom	39	Aug-70	Canyon of Death	7	NA	NA	No
Charlton	Phantom	39	Aug-70	The Phantom and the Silent Thieves	7	NA	NA	No
Charlton	Phantom	40	Oct-70	The Ritual	6	Yes	NA	No
Charlton	Phantom	40	Oct-70	The Second Phantom	8	NA	NA	No
Charlton	Phantom	40	Oct-70	The False Mark	8	NA	NA	No
Charlton	Phantom	40	Oct-70	Intro Page	1	NA	NA	No
Charlton	Phantom	41	Dec-70					
Charlton	Phantom	42	Feb-71	Who Needs Enemies	7	NA	NA	No
Charlton	Phantom	42	Feb-71	Prey of the Hunter	7	NA	NA	No
Charlton	Phantom	42	Feb-71	The Keeper of the Herd	7	Yes	NA	No
Charlton	Phantom	42	Feb-71	Intro Page	1	NA	NA	No
Charlton	Phantom	43	Apr-71	Paid in Full	7	NA	NA	No

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Charlton	Phantom	43	Apr-71	Test of an Idol	7	Yes	NA	No
Charlton	Phantom	43	Apr-71	Contents Page	1	NA	NA	No
Charlton	Phantom	43	Apr-71	Killers of the Sea	3	NA	NA	No
Charlton	Phantom	43	Apr-71	The Rain Stopper	7	NA	NA	No
Charlton	Phantom	44	Jun-71	Danger in Bengali	8	NA	NA	No
Charlton	Phantom	44	Jun-71	To Right a Wrong	6	Yes	NA	No
Charlton	Phantom	44	Jun-71	Death from Far Away	7	NA	NA	No
Charlton	Phantom	45	Aug-71	Intro Page	1	NA	NA	No
Charlton	Phantom	45	Aug-71	The Cave of Kings	7	NA	NA	No
Charlton	Phantom	45	Aug-71	The Phantom and John Paul Jones	7	NA	NA	No
Charlton	Phantom	45	Aug-71	Return of the Ruby	7	Yes	NA	No
Charlton	Phantom	46	Oct-71	Nest of the Maneaters	6	NA	NA	No
Charlton	Phantom	46	Oct-71	The Last of the Cat	7	Yes	NA	No
Charlton	Phantom	46	Oct-71	The Vanishing Thieves	7	NA	NA	No
Charlton	Phantom	47	Dec-71	The False Skull Cave	7	Yes	NA	No
Charlton	Phantom	47	Dec-71	The Vapors of Vulcan	7	NA	NA	No
Charlton	Phantom	47	Dec-71	Soundless Voices	6	NA	NA	No
Charlton	Phantom	48	Feb-72	They Never Miss	3	NA	NA	No
Charlton	Phantom	48	Feb-72	The Man of Destiny	19	Yes	NA	No
Charlton	Phantom	49	Apr-72	The Intruders	7	NA	NA	No
Charlton	Phantom	49	Apr-72	A Better Way	7	NA	NA	No
Charlton	Phantom	49	Apr-72	The Hostage	7	Yes	NA	No
Charlton	Phantom	49	Apr-72	Tribal Treasure	3	NA	NA	No
Charlton	Phantom	50	Jun-72	The Lost Legion	7	NA	NA	No
Charlton	Phantom	50	Jun-72	No Gratitude	7	NA	NA	No
Charlton	Phantom	50	Jun-72	The Fire Gods	7	Yes	NA	No
Charlton	Phantom	50	Jun-72	Jungle Killers	3	NA	NA	No
Charlton	Phantom	51	Aug-72					
Charlton	Phantom	52	Oct-72	A World Away	7	NA	NA	NA
Charlton	Phantom	52	Oct-72	Revenge of the Singh Pirates	7	NA	NA	NA
Charlton	Phantom	52	Oct-72	Lost in the Land of the Lost	7	Yes	NA	Cover
Charlton	Phantom	52	Oct-72	Out on the Reef	3	NA	NA	NA
Charlton	Phantom	53	Nov-72	The Looters	7	Yes	NA	Cover
Charlton	Phantom	53	Nov-72	Clouds of Death	3	NA	NA	NA
Charlton	Phantom	53	Nov-72	Phantom Meets the Do-Gooders	7	NA	NA	NA
Charlton	Phantom	53	Nov-72	The Outlaw's Hero	7	NA	NA	NA
Charlton	Phantom	54	Feb-73	Killers in the Mist	7	Yes	NA	Cover
Charlton	Phantom	54	Feb-73	The Angry Gods	7	NA	NA	NA
Charlton	Phantom	54	Feb-73	Pirates of Our Time	3	NA	NA	NA
Charlton	Phantom	54	Feb-73	Master of Evil	7	NA	NA	NA
Charlton	Phantom	55	Apr-73	A Thief of the Night	7	NA	NA	NA
Charlton	Phantom	55	Apr-73	Beware	3	NA	NA	NA
Charlton	Phantom	55	Apr-73	A Far Off Drum	7	NA	NA	NA
Charlton	Phantom	55	Apr-73	The Black Blight	7		NA	NA
Charlton	Phantom	56	Jun-73	When the World was New	3	NA	NA	No
Charlton	Phantom	56	Jun-73	The Nazi Phantom	7	NA	NA	No
Charlton	Phantom	56	Jun-73	Jungle Madness	7	Yes	NA	No
Charlton	Phantom	56	Jun-73	The Chief Who Went Astray	7	NA	NA	No
Charlton	Phantom	57	Aug-73	Taking His Medicine	7	NA	NA	No
Charlton	Phantom	57	Aug-73	The Phantom Fails	7	Yes	NA	No
Charlton	Phantom	57	Aug-73	To Kill the Dragon	3	NA	NA	No
Charlton	Phantom	57	Aug-73	Prisoner of Beauty	7	NA	NA	No
Charlton	Phantom	58	Oct-73	The Swamp of Death	7	Yes	NA	No

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Charlton	Phantom	58	Oct-73	Diana's Ransom	7	NA	NA	No
Charlton	Phantom	58	Oct-73	The Man Who Peddled Death	7	NA	NA	No
Charlton	Phantom	58	Oct-73	The Savers	3	NA	NA	No
Charlton	Phantom	59	Dec-73	Prisoner on Shark Island	7	Yes	NA	No
Charlton	Phantom	59	Dec-73	Caught in the Devil's Cauldron	7	NA	NA	No
Charlton	Phantom	59	Dec-73	The Devil's Sea	3	NA	NA	No
Charlton	Phantom	59	Dec-73	The Despoilers	7	NA	NA	No
Charlton	Scary Tales	12	Mar-78	The Vandals	1	No	No	No
Charlton	Scary Tales	15	Jul-78	The Dispossessed	8	No	NA	No
Charlton	Scary Tales	22	Oct-80	The Space Ship	8	No	NA	No
Charlton	Scary Tales	23	Dec-80	The Last Sacrifice	7	No	NA	No
Charlton	Scary Tales	30	Jan-82	The Last Command	9	No	NA	No
Charlton	Scary Tales	34	Sep-82	The Mysterious Mansion of Baron Von Gruber	10	No	NA	No
Charlton	Scary Tales	36	Jan-83	The Hounds of Hell	9	No	No	No
Charlton	Scary Tales	43	Mar-84	Dante's People	9	No	No	No
Charlton	Scary Tales	43	Mar-84	Satan Lives	1	No	NA	No
Charlton	Shadows From Beyond	50	Oct-66	Spacious Rooms for Rent (FIRST COMICS WORK)	9	No	NA	No
Charlton	Six Million Dollar Man	7	Mar-78	The Deadly Image (with Himes)	11	NA	NA	No
Charlton	Six Million Dollar Man	7	Mar-78	Hostage (with Himes)	11	Yes	NA	No
Charlton	Six Million Dollar Man	8	May-78	Final Test (with Himes)	23	Yes	NA	No
Charlton	Six Million Dollar Man	9	Jun-78	Match Up (with Himes)	23	Yes	NA	No
Charlton	Space Adventures	60 [#1]	Oct-67	The Plague	9	No	NA	No
Charlton	Space Adventures	2	Jul-68	There Shall Be an Ending	9	No	NA	No
Charlton	Space Adventures	3	Sep-68	The Fugitives	9	No	NA	No
Charlton	Space Adventures	4	Nov-68	Surrender Earth	10	No	NA	No
Charlton	Space Adventures	6	Mar-69	The Hunter's Planet	5	Yes	NA	No
Charlton	Space Adventures	7	May-69	If You Love Me Beep Twice	7	No	NA	No
Charlton	Space Adventures	13	Mar-79	The Third Planet	8	Yes	NA	No
Charlton	Space: 1999 (comic)	7	Nov-76	The Metamorph	14	Yes	NA	Cover
Charlton	Space: 1999 (comic)	7	Nov-76	Escape from Vision	8	NA	NA	NA
Charlton	Space: 1999 (mag)	5	Jul-76	The Strange Ones	15	No	NA	No
Charlton	Space War	32	Dec-78	Children of Doom	25	Yes	No	No
Charlton	Strange Suspense Stories	1	Oct-67	Sword of Lemuel the Leper	9	No	NA	No
Charlton	Strange Suspense Stories	2	Jul-68	Dream World	9	No	NA	No
Charlton	Strange Suspense Stories	3	Sep-68	Dante's People	9	No	NA	No
Charlton	Strange Suspense Stories	6	Mar-69	The Money Machine	8	Yes (part)	No	No
Charlton	Texas Rangers in Action	78	Jun-70	Cover only	1	Yes	NA	No
Charlton	Thunderbolt	57	May-67	Face of the Dragon	15	Yes	NA	No
Charlton	Thunderbolt	59	Sep-67	The Hooded One	18	No	Yes	No
Charlton	Thunderbolt	60	Nov-67	When Flies the Dragon	18	Yes	NA	No
Charlton	War	1	Jul-75	The Flying Cowboy	7	Yes	NA	Cover
Charlton	War	1	Jul-75	A Hero i Knew (2 spot illos)	NA	NA	NA	NA
Charlton	War	6	May-76					
Charlton	War	8	Sep-76	Cover only	1	Yes	NA	Cover
Charlton	War	9	Nov-76	A Hero Is Born	1			
Charlton	War	10	Oct-78	3 spot illos only				
Charlton	War	11	Jan-79	No Glory Left	8	No	NA	NA
Charlton	War	17	Nov-79	The Baroness	6	No	NA	No
Charlton	War	33	Jun-82	The Flying Cowboy	7	No	No	No
Charlton	War	42	Dec-83	Dead Man's Boots	7	No	NA	No
Charlton	War	47	Oct-84	The Old Gung Ho	9	No	NA	No
Charlton	War and Attack	58	Feb-67	Commando Raid	8	No	NA	No
Charlton	War and Attack	59	Apr-67	The 88mm Sniper	8	No	NA	No

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Charlton	War Heroes	26	Sep-67	The Headsman	6	No	NA	No
D.C. Comics	Blackhawk	242	Sep-68	My Brother My Enemy	23	Yes	No	No
D.C. Comics	Blackhawk	243	Nov-68	Mission Incredible	23	Yes	No	No
D.C. Comics	Blackhawk	265	Dec-83	The Big Dealer	6	No	NA	No
D.C. Comics	Claw the Unconquered	3	Sep-75	The Bloodspear (inks Chua)	18	No	No	No
D C Comics	Claw the Unconquered	4	Nov-75	The Coming of N'hglthss (inks Chua)	18	No	No	No
D C Comics	Unexpected	112	May-69	The Corpse That Didn't Die	4	No	No	No
D C Comics	Unexpected	113	Jul-69	Eyes of Death	4	No	No	No
D C Comics	Unexpected	116	Jan-70	Steps to Disaster	4	No	No	No
D C Comics	Unexpected	162	Apr-75	Steps to Disaster	4	No	No	No
D C Comics	Unexpected	162	Apr-75	The Corpse That Didn't Die	4	No	No	No
D.C. Comics	Witching Hour	1	Mar-69	Save the Last Dance For Me	5	No	No	No
D.C. Comics	Witching Hour	4	Sep-69	Disaster in a Jar	5	No	No	No
D C Comics	Witching Hour	5	Nov-69	A Guy Dee Laughing	6	No	No	No
D.C. Comics	Witching Hour	38	Jan-74	Till Death Us Do Join	7	No	No	No
D.C. Comics	Witching Hour	38	Jan-74	Save the Last Dance For Me	5	No	No	No
D.C./Paradox Press	Big Book of the Weird Wild West, The		1998	The Head of Joaquin Murieta	3	No	Yes	No
Donnar Publications	How-To-Draw Tips from the Top Cartoonists		Apr-82	Pat Boyette		2	No	Yes No
Eakin Press/Sunbelt	Texas Days of Glory		1998	Texas Sesquicentennial history	58	Yes	Yes	Cover, Story
Epic/Marvel	Epic Illustrated	19	Aug-83	Survivor	8	No	Yes	Story
Fantagraphics	Anything Goes	3	Mar-87	A Prediction	3	No	Yes	No
Fantagraphics	Comics Journal, The	221	Mar-00	BOYETTE INTERVIEW, OBIT	21	No	No	No
Galaxy	Bloody Bones and Blackeyed Peas	1	Jan-84	Bloody Bones and Blackeyed Peas (inks, letters)	24	NA	No	NA
Galaxy	Bloody Bones and Blackeyed Peas	1	Jan-84	The Demon Game	9	Yes	Yes	Cover
Globe Comms	Cracked Magazine	244	May-89	It's Him! It's Elvis! He's Alive!	1	No	Yes	Wash
Globe Comms.	Cracked Magazine	248	Oct-89	Badtman	2	No	Yes	Wash
Globe Comms.	Monsters Attack	1	Sep-89	A Monster for All Seasons	7	No	NA	No
Globe Comms.	Monsters Attack	2	Oct-89	Inside Cover	1	No	NA	Inside Cover
Globe Comms.	Monsters Attack	3	Jun-90	The Wake of a Monster	6	No	Yes	No
Globe Comms.	Monsters Attack	4	Sep-90					
Hamilton	Eek the Cat	1						
Hamilton	Grave Tales	1	Oct-91	Proper Test for a Demon	8	No	NA	No
Marvel	Marvel Presents	1	Oct-73	The Lurker Within	10	No	No	No
Marvel Music	Marty Stuart		1995					
Modern Comics	Ghost Manor (2d)	19	1977	(Charlton reprint)				
New Media	Adventure Illustrated (mag)	1	Win-81	Stinger Ray	10	No	Yes	No
Renegade	Frisky Frollics	1	Nov-86	Back Cover	1	No	NA	Back Cover
Renegade	Revolver	3	Jan-86	NA	1	Yes	NA	Cover
Renegade	Revolver	5	Mar-86	Logo For Under the Gun	1	No	No	No
San Diego Con	Inkpot Award		Jul-80	Outstanding Achievement Award	NA	NA	NA	NA
San Diego Con	Program Book		Jul-85	Self-portrait		1		
Skywald	Nightmare (mag)	6	Dec-71	The Geek	6	No	Yes	No
Skywald	Psycho (mag)	1	1971					
Skywald	Psycho (mag)	6	May-72					
Robin Snyder	The Lonely One, by Ditko & Gill		Oct-89	Introduction	1	No	Yes	No
Supergraphics	Mediascene (mag)	40		Sinbad and Genie (pin-up)	1	No	NA	No
Valiant	Archer and Armstrong	24	Aug-93	inks Vosburg		No	NA	No
Valiant	Bloodshot		1994	Cover only				
Valiant	Eternal Warrior		1994					
Valiant	Turok, Dinosaur Hunter	16	1994	inks Simpson				
Valiant	Turok, Dinosaur Hunter	17	1994	inks Simpson				
Valiant	Turok, Dinosaur Hunter	18	Dec-94	inks Simpson				
Vanguard	Tales From the Edge	2	Sep-93	Stinger Ray	10	No	Yes	No

PUBLISHER	TITLE	ISSUE	DATE	FEATURE	PAGES	COVER	SCRIPT	PAINTED
Vanguard	Tales From the Edge	3	Dec-93	Stinger Ray (Part 2)	10	No	Yes	No
Vanguard	Tales From the Edge	4	Jun-94	Stinger Ray (Part 3)	5	No	Yes	No
Vanguard	Tales From the Edge	13	Oct-98	SPECIAL ISSUE: The Nightstand Chillers				
Warp Graphics	Dracula		1998					
Warren	Creepy (mag)	18	Jan-68	The Rescue of the Morning Maid (Mastroserio inks)	10	NA	No	No
Warren	Creepy (mag)	22	Aug-68	Home Is Where				
Warren	Creepy (mag)	33	Jun-70	BOYETTE BIOGRAPHY	1	NA	NA	NA
Warren	Creepy (mag)	33	Jun-70	Royal Guest	6	No	Yes	Yes
Warren	Creepy (mag)	35	Sep-70	The Castle	8	No	Yes	No
Warren	Creepy (mag)	37	Nov-70	Thanks, Mom	8	No	Yes	No
Warren	Creepy Annual (mag)	39	May-71	Death of a Wizard	6	No	Yes	No
Warren	Creepy Annual (mag)		Sum-71					
Warren	Eerie (mag)	15	Jun-68	The Graves of Oconoco (Mastroserio inks)	7	No	No	No
Warren	Eerie (mag)	28	Jul-70	The Last Tram to Orion	6	Yes	Yes	Cover
Warren	Eerie (mag)	30	Nov-70	The Entail	6	No	Yes	No
Warren	Eerie (mag)	33	May-71	The Painting in the Tower	7	No	No	No
Warren	Eerie (mag)	129	Feb-82					
Warren	Vampirella (mag)	16	Apr-72	Lover				
	Captain Flame		1954-58?	SYNDICATED NEWSPAPER STRIP	NA	NA		No
	Motion picture		1977	Grotesque Thunder Strip	NA	NA		NA
	Motion picture		1964	Dungeons of Harrow	NA	NA		NA
	Motion picture		1962	The Weird Ones	NA	NA		NA
	Motion picture		1964	No Man's Land				
	TV cartoon storyboards (D.I.C.)		1986	Real Ghostbusters	NA	NA	No	NA
	TV cartoon storyboards (Marvel)		1986	Defenders of the Earth	NA	NA	No	NA

The Films of Pat Boyette

The Weird Ones (1962)
Colonial International
Written, produced, and directed by Pat Boyette
Starring: Mike Braden, Rudy Duran, Phyliss Warren, and Lee Morgan
Science fiction tale of two press agents (Braden and Duran) who attempt to capture an alien (Warren).
Black and white

Dungeons of Harrow (1964)
Herts-Lion
Written by Pat Boyette and Henry Garcia
Produced by Russ Harvey and Don Russell
Directed by Pat Boyette
Starring: Russ Harvey, Helen Hogan, William McNulty, Michele Buquor, Henry Garcia, Don Russell, and Lee Morgan

No Man's Land (1964)
Cinema-Video International
Written, produced, and directed by Russ Harvey
Associate Producer: Pat Boyette
Starring: Russ Harvey, Kim Lee, Lee Morgan, Val Martinez, Henry Garcia, and Tom Lytle
Corporal Jerry Little (Harvey) becomes enamored with a young oriental girl (Lee) during the Korean War.

The Girls from Thunder Strip (1971)
Futurama
Written by Pat Boyette and David Prentiss
Produced by David L. Hewitt and Michael J. Mehas
Directed by David L. Hewitt
Starring: Jody McCrea, Mick Mehas, Gary Kent, William Bonner, Maray Ayres, Melinda McHarg, Megan Timothy, Jack Starrett, and Casey Kasem
Three mean bikers (Mehas, Kent, and Bonner) cross trails with three moonshining sisters (Ayres, McHarg, and Timothy). Mix in a sheriff (Starrett) and a federal agent (Kasem) and just imagine the possibilities. McCrea plays the heroic boyfriend.
Note: Michael Weldon lists this movie as originating in 1966 and being distributed by American General. My source does not list this information.

Pat probably had a dozen scripts he had written for films. He showed me a few one day on a visit. I imagine he did more film work than what I've listed.

–Don Mangus

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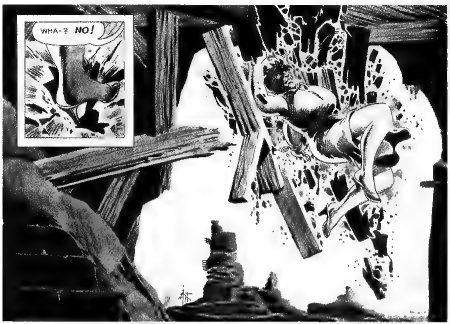
Please send corrections and additions to Don Mangus at **MangoPress@aol.com** *or care of* Charlton Spotlight.

Pat Boyette's Best Warren Work

by **Ramon Schenk**



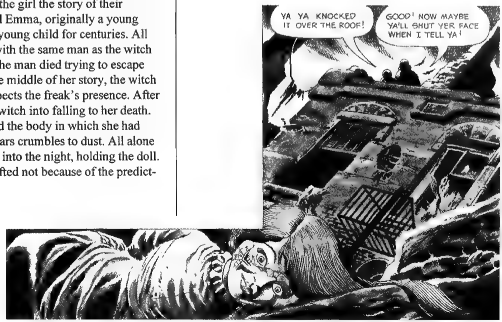
Trying to pick a favorite from among the stories Pat Boyette did for Jim Warren's magazines is not easy. Each in itself is a small treasure. However, if for no other reason than brevity's sake, only three stories could be the very best. Here they are, my personal favorites:

Creepy #18 (January 1968)

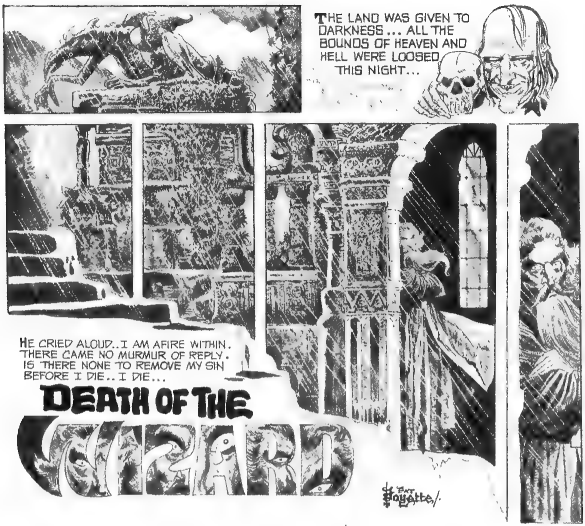
"The Rescue of the Morning Maid!" This moody tale, written by Raymond Marais and illustrated by Pat with inks by that other Charlton mainstay, Rocco "Rocke" Mastroserio, is a strange combination of moods. The story appears simple but is complex in its layering of emotions. A freak stalks the streets of an apocalyptic city. He sees a young girl, Emma, who is mistreated by her guardian, an old witch, ugly as only Boyette's talents could have made her. Feeling pity for the girl, who is the only nonfreak up at night, the freak returns to the girl her doll that the witch had spitefully thrown away. While the freak observes from the shadows, the witch relates to the girl the story of their common past. The witch has held Emma, originally a young woman, captive in the body of a young child for centuries. All this because Emma was in love with the same man as the witch was, all those centuries before. The man died trying to escape from the witch with Emma. In the middle of her story, the witch notices the returned doll and suspects the freak's presence. After a mad chase, the freak tricks the witch into falling to her death. Emma returns to her true age, and the body in which she had been held captive for so many years crumbles to dust. All alone once more, the freak walks away into the night, holding the doll.

The story is so masterfully crafted not because of the predictable outcome, a very common one in fantasy (only recently I reread an old issue of *Conan the Barbarian* with a very similar ending, and I seem to remember an issue of *Tales of Sword and Sorcery* as well . . .), but because of the heroic plight of the freak and the sad tale of the little girl who is actually a bewitched young woman.

The story benefits immensely from the strong storytelling techniques of Boyette, well complemented by Mastroserio's inks, although a casual look would not reveal his presence, so similar are they to Pat's own. One peculiar detail is the fact that the story is only credited to Marais and Mastroserio, while it is clearly signed "Boyette" and "Mastroserio." Was this a last-minute assist on Pat's part? If so, might it be the story he refers to in the *Comic Book Artist* #9 interview?



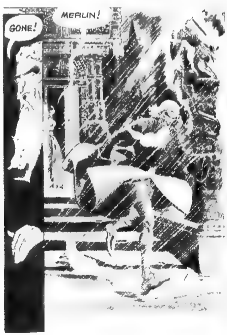
Above and right: "The Rescue of the Morning Maid!" from **Creepy** #18, January 1968, with inks by Rocke Mastroserio.
© 1967 Warren Publishing


THE LAND WAS GIVEN TO DARKNESS... ALL THE BOUNDS OF HEAVEN AND HELL WERE LOOSED THIS NIGHT...
HE CRIED ALOUD..I AM AFIRE WITHIN. THERE CAME NO MURMUR OF REPLY. IS THERE NONE TO REMOVE MY SIN BEFORE I DIE..I DIE...
DEATH OF THE WIZARD
Boyette

Creepy #39 (May 1971)

"Death of the Wizard" Although this story is not very great action-wise, it once again contains all the ingredients of a great fantasy. Written *and* drawn by Pat, this story obviously gives him the chance to try something different, something peculiar. The story, as I said, is uneventful. Merlin, a centuries-old wizard, has long protected Britain from enemies from both outside and within. Recently, however, he has been seduced by a demon in a young maiden's guise. Resulting from this infatuation are several tragedies, including the death of his protege, Arthur, and the loss of the *Book of Knowledge*. Having failed his mission in life, Merlin decides to take drastic measures. . . .

This is easily one of my favorite Boyette wizard stories. The importance of a sense of duty, combined with the mysterious world of the medieval fantasy legends, creates an atmosphere that can only be described as "magical." Despite heavy competition from other artists in the issue such as Dave Cockrum, Pablo Marcos, and Frank Brunner, Pat easily steals the show.



Above and right: "Death of the Wizard," from **Creepy** #39, May 1971. © 1971 Warren Publishing

Creepy #35 (September 1970)

"Justice!" The final story in this issue of *Creepy* is at least in my Boyette top five, a quintet that is otherwise made up of all-Charlton stories. Again, the action is inferior to the dark atmosphere, making this one a story I wouldn't want to read at night!

In a British court at the end of the 19th century (don't you hate it when you can't say "last century" anymore?), a clerk is accused of a double murder. According to the accuser, he killed the young wife of his employer, and then went on to kill the returning husband. Trying to conceal the bodies, he cuts the bodies up and leaves the house. He is spotted by a bobby and in desperation flees into the city's sewers. There he remains for well over three weeks, without any food (right!) until a severe rain flushes him out (pun fully intended!). The last page does not make much sense, but the graphics are stunning and the harm to your night's sleep has been done!

"YET.. WHEN RAIN FORCED HIM FROM HIS SANCTUARY.. HE WAS NOT SUFFERING FROM ANY LACK OF NOURISHMENT! SINCE NO MAN COULD HAVE SO EXISTED WITHOUT ILL EFFECT, WE CAN ONLY CONCLUDE..."

Above and below: "Justice!" from **Creepy** #35, September 1970.
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All in all, I believe these three stories are the very best of Pat Boyette's work for Warren (though I have to admit I still haven't located a copy of *Creepy* #33, so perhaps more treasures await)! There are several reasons why this work easily measures up to the work Pat did for Charlton. First of all, the art is in black and white. Charlton's coloring could be shady at times, and at other times nothing less than horrendous! Second, *because* he was working in B&W, Pat could use the wash technique as a substitute for color, something he did better than most other Warren artists. Third, Warren seems to have allowed Pat the same freedom he enjoyed so much at Charlton. This goes against some other artists' reports on Warren's editing style (the story in which he tears up a noted artist's work is legendary), but perhaps Warren saw the quality of Pat's work and didn't pay much more attention. And finally, and probably most important to me personally, there is the size of the artwork. The magazine size is in closer proximity to the original art than the comic book size. This makes for far more detailed art, and backgrounds and facial expression especially benefit from this. I don't have the fortune of owning an original piece of Pat's work, but the Warren magazines give me something that comes mighty close!

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Charlton Comics Checklist

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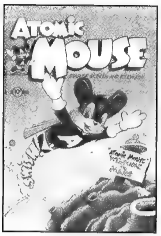
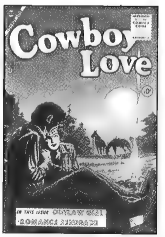
TITLE	# ISSUES
Abbott and Costello 1 (2/68) - 22 (8/71)	22
All-American Sports 1 (10/67)	1
Army Attack 1 (7/64) - 4 (2/65)	4
Army Attack 38 (7/65) - 47 (2/67)	10
Army War Heroes 1 (12/63) - 38 (6/70)	38
Atomic Bunny 12 (8/58) - 19 (12/59)	8
Atomic Mouse 1 (3/53) - 54 (6/63)	54
Atomic Mouse 1 (12/84)	1
Atomic Mouse 10 (9/85) - 12 (1/86)	3
Atomic Rabbit 1 (8/55) - 11 (3/58)	11
Atom the Cat 9 (10/57) - 17 (8/59)	9
Attack 54 (1958) - 60 (11/59)	7
Attack no# (1962)	1
Attack 2 (Sum 63) - 3 (Fall 64)	2
Attack 3 (10/66) - 4 (10/67)	2
Attack 1 (9/71) - 14 (11/73), 15 (3/75), 16 (8/79) - 48 (10/84)	48
Attack at Sea 5 (10/68)	1
Badge of Justice 22 (1/55) - 23 (3/55)	2
Badge of Justice 1 (4/55) - 4 (10/55)	4
Barney and Betty Rubble 1 (1/73) - 23 (12/76)	23
Barney Google and Snuffy Smith 1 (3/70) - 6 (1/71)	6
Battlefield Action 16 (11/57) - 62 (2-3/66), 63 (6/80) - 89 (11/84)	74
Beetle Bailey 67 (2/69) - 119 (11/76)	53
Best of Marmaduke, The 1 (1960)	1
Beyond the Grave 1 (7/75) - 6 (6/76), 7 (1/83) - 17 (10/84)	17
Billy the Kid 9 (11/57) - 121 (12/76), 122 (9/77) - 153 (3/83)	145
Bionic Woman, The 1 (10/77) - 5 (6/78)	5
Black Fury 1 (5/55) - 57 (3-4/66)	57
Blondie Comics 177 (2/69) - 222 (11/76)	46
Blue Beetle 18 (2/55) - 21 (8/55)	4
Blue Beetle 1 (6/64) - 5 (3-4/65)	5
Blue Beetle 50 (7/65) - 54 (2-3/66)	5
Blue Beetle 1 (6/67) - 5 (11/68)	5
Bo 1 (6/55) - 3 (10/55)	3
Bobby Sherman 1 (2/72) - 7 (10/72)	7
Brenda Starr 13 (6/55) - 15 (10/55)	3
Brides in Love 1 (8/56) - 45 (2/65)	45
Bugaloos 1 (9/71) - 4 (2/72)	4
Bulls-Eye 6 (6/55) - 7 (8/55)	2
Bullwinkle and Rocky 1 (7/70) - 7 (7/71)	7
Captain Atom 78 (12/65) - 89 (12/67)	12
Captain Gallant 2 (1/56) - 4 (9/56)	3
Captain Willie Schultz 76 (10/85) - 77 (1/86)	2
Career Girl Romances 24 (6/64) - 78 (12/73)	55
Caroline Kennedy 1 (1961)	1
Charlie Chan 6 (6/55) - 9 (3/56)	4
Charlton Action: Featuring "Static" 11 (10/85) - 12 (12/85)	2
Charlton Bullseye 1 (6/81) - 10 (12/82)	10
Charlton Classics 1 (4/80) - 9 (8/81)	9
Charlton Premiere 19 (7/67)	1
Charlton Premiere 1 (9/67) - 4 (5/68)	4
Charlton Sport Library—Professional Football 1 (Win 69-70)	1
Cheyenne Kid 8 (7/57) - 99 (11/73)	92
Cody of the Pony Express 8 (10/55) - 10 (6/56)	3
Confidential Diary 12 (5/62) - 17 (3/63)	6
Cowboy Love 28 (2/55) - 31 (8/55)	4



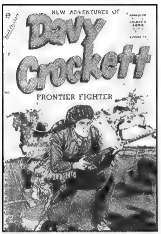
Atomic Mouse #1, March 1953

Brenda Starr #14, August 1955

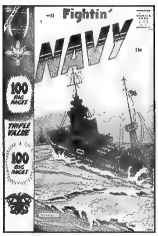


Cowboy Love #29, April 1955

TITLE	# ISSUES
Cowboy Western Comics 17 (7/48) - 39 (8/52)	23
Cowboy Western Comics 46 (10/53)	1
Cowboy Western Heroes 47 (12/53) - 48 (Spring 54)	2
Cowboy Western 49 (5-6/54) - 67 (3/58)	19
Creepy Things 1 (7/75) - 6 (6/76)	6
Crime and Justice 1 (3/51) - 26 (9/55)	26
Cynthia Doyle, Nurse in Love 66 (10/62) - 74 (2/64)	9
Danger 12 (6/55) - 14 (10/55)	3
Danger and Adventure 22 (2/55) - 27 (2/56)	6
Danny Blaze 1 (8/55) - 2 (10/55)	2
David Cassidy 1 (2/72) - 14 (9/73)	14
Davy Crockett 1 (8/55) - 8 (1/57)	8
D-Day 1 (Sum 63) - 2 (Fall 64)	2
D-Day 4 (9/66) - 5 (10/67) - 6 (11/68)	3
Death Valley 7 (6/55) - 9 (10/55)	3
Dino 1 (8/73) - 20 (1/77)	20
Dr. Graves 73 (9/85) - 75 (1/86)	3
Dr. Tom Brent, Young Intern 1 (2/63) - 5 (10/63)	5
Don Winslow of the Navy 70 (3/55) - 73 (9/55)	4
Doomsday+1 1 (7/75) - 6 (5/76), 7 (6/78) - 12 (5/79)	12
Drag 'n' Wheels 30 (9/68) - 59 (5/73)	30
Dragstrip Hotrodders 1 (Sum 63), 2 (1/65) - 16 (8/67)	16
Dudley Do-Right 1 (8/70) - 7 (8/71)	7
Eh! 1 (12/53) - 7 (11-12/54)	7
E-Man 1 (10/73) - 10 (9/75)	10
Emergency 1 (6/76) - 4 (12/76)	4
Emergency Doctor 1 (Sum 63)	1
Fantastic Giants 24 (9/66)	1
Fightin' Air Force 3 (2/56) - 53 (2-3/66)	51
Fightin' Army 16 (1/56) - 127 (12/76), 128 (9/77) - 172 (11/84)	157
Fightin' Five 42 (10/81) - 49 (12/82)	8
Fightin' Five, The 28 (7/64) - 41 (1/67)	14
Fightin' Marines 14 (5/55) - 132 (11/76), 133 (10/77) - 176 (9/84)	163
Fightin' Navy 74 (1/56) - 125 (4-5/66), 126 (8/83) - 133 (10/84)	60
First Kiss 1 (12/57) - 40 (1/65)	40
Flash Gordon 12 (2/69) - 18 (1/70)	7
Flintstones 1 (11/70) - 50 (2/77)	50
Foreign Intrigues 13 (?/55) - 15 (8/56)	3
For Lovers Only 60 (8/71) - 87 (11/76)	28
Foxhole 5 (7/55) - 7 (3/56)	3
Frank Merriwell at Yale 1 (6/55) - 4 (1/56)	4
Freddy 12 (6/58) - 47 (2/65)	36
From Here to Insanity 8 (2/55) - 11 (8/55)	4
Frontier Scout, Dan'l Boone 10 (1/56) - 13 (8/56), 14 (3/65)	5
Funny Animals 84 (4/54) - 91 (2/56)	8
Funny Animals 1 (9/84) - 2 (11/84)	2
Gabby Hayes Western 51 (12/54) - 59 (1/57)	9
Geronimo Jones 1 (9/71) - 9 (1/73)	9
Ghostly Haunts 20 (9/71) - 53 (12/76), 54 (9/77) - 58 (4/78)	39
Ghostly Tales 55 (4-5/66) - 124 (12/76), 125 (9/77) - 169 (10/84)	115
Ghost Manor 1 (7/68) - 19 (7/71)	19
Ghost Manor 1 (10/71) - 32 (12/76), 33 (9/77) - 77 (11/84)	77
Giant Comics 1 (Sum 57) - 3 (Win 57)	3
Go-Go 1 (6/66) - 9 (10/67)	9
Gorgo 1 (5/61) - 23 (9/65)	23
Gorgo's Revenge 1 (1962)	1
Grand Prix 16 (9/67) - 31 (5/70)	16
Great Gazoo, The 1 (8/73) - 20 (1/77)	20
Great Grape Ape, The 1 (9/76) - 2 (11/76)	2
Green Planet no# (1962)	1



Davy Crockett #1, August 1955



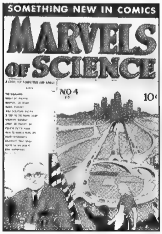
Fightin' Navy #83, September 1958

Giant Comics #2, Fall 1957

TITLE	# ISSUES
Gunfighters, The 51 (10/66) - 52 (10/67), 53 (6/79) - 85 (7/84)	35
Gunmaster 1 (9/64) - 4 (3-4/65)	4
Gunmaster 84 (7/65) - 88 (3-4/66), 89 (10/67)	6
Hanna-Barbera Parade 1 (9/71) - 10 (12/72)	10
Haunted 1 (9/71) - 30 (11/76), 31 (9/77) - 75 (9/84)	75
Haunted Love 1 (4/73) - 11 (9/75)	11
Hee Haw 1 (7/70) - 7 (8/71)	7
Hercules 1 (10/67) - 13 (9/69)	13
Hi and Lois 1 (11/69) - 11 (7/71)	11
High School Confidential Diary 1 (6/60) - 11 (3/62)	11
Hillbilly Comics 1 (8/55) - 4 (7/56)	4
Holiday Surprise 55 (3/67)	1
Hollywood Romances 46 (11/66) - 47 (10/67), 48 (11/68) - 49 (11/69) - 59 (6/71)	14
Hong Kong Phooey 1 (5/75) - 9 (11/76)	9
Hot Rod Racers 1 (12/64) - 15 (7/67)	15
Hot Rods and Racing Cars 1 (11/51) - 120 (6/73)	120
House of Yang 1 (7/75) - 6 (6/76)	6
Huckleberry Hound 1 (11/70) - 8 (1/72)	8
Humbug 1 (8/57) - 9 (5/58)	9
Hunk 1 (8/61) - 11 (5/63)	11
I Love You 7 (9/55) - 121 (12/76), 122 (3/79) - 130 (5/80)	124
In Love 5 (5/55) - 6 (7/55)	2
Intimate 1 (12/57) - 3 (5/58)	3
Iron Corporal, The 23 (10/85) - 25 (2/86)	3
Jack in the Box 1 (2/46)	1
Jack in the Box 11 (10/46) - 16 (11-12/47)	6
Jerry Drummer 10 (4/57) - 12 (10/57)	3
Jetsons, The 1 (11/70) - 20 (12/73)	20
Jim Bowie 15 (?/56) - 19 (4/57)	5
Johnny Dynamite 10 (6/55) - 12 (10/55)	3
Judomaster 89 (5-6/66) - 98 (12/67)	10
Jungle Jim 22 (2/69) - 28 (2/70)	7
Jungle Tales of Tarzan 1 (12/64) - 4 (7/65)	4
Just Married 1 (1/58) - 114 (12/76)	114
Kid Montana 9 (11/57) - 50 (3/65)	42
Konga 1 (1960) - 23 (11/65)	23
Konga's Revenge 2 (Sum 63) - 3 (Fall 64), 1 (12/68)	3
Korg: 70,000 B.C. 1 (5/75) - 9 (11/76)	9
Lash Larue Western 47 (3-4/54) - 84 (6/61)	38
Lawbreakers 1 (3/51) - 9 (10-11/52)	9
Lawbreakers Suspense Stories 10 (1/53) - 15 (11/53)	6
Li'l Genius 1 (?/54) - 6 (7/55) - 52 (1/65), 53 (10/65), 54 (10/85) - 55 (1/86)	55
Li'l Rascal Twins 6 (9/57) - 18 (1/60)	13
Li'l Tomboy 92 (10/56) - 107 (12/59)	16
Long John Silver and the Pirates 30 (8/56) - 32 (3/57)	3
Love and Romance 1 (9/71) - 24 (9/75)	24
Love Diary 1 (7/58) - 102 (12/76)	102
Magilla Gorilla 1 (11/70) - 5 (7/71)	5
Many Ghosts of Doctor Graves 1 (5/67) - 60 (12/76), 61 (9/77) - 65 (4/78), 66 (6/81) - 72 (5/82)	72
Marco Polo no# (1962)	1
Marines Attack 1 (8/64) - 9 (2-3/66)	9
Marine War Heroes 1 (1/64) - 18 (3/67)	18
Marvels of Science 1 (3/46) - 4 (6/46)	4
Masked Raider, The 1 (6/55) - 8 (7/57), 14 (8/58) - 30 (6/61)	25
Maverick Marshal 1 (11/58) - 7 (1/60)	7
Midnight Tales 1 (12/72) - 18 (5/76)	18
Mr. Muscles 22 (3/56) - 23 (8/56)	2
Monster Hunters 1 (8/75) - 9 (1/77), 10 (10/77) - 18 (2/79)	18
Monte Hale Western 83 (2/55) - 88 (1/56)	6

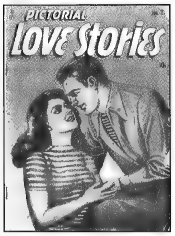
Hot Rods and Racing Cars #28, August 1956

Jack-in-the-Box Comics #11, October 1946

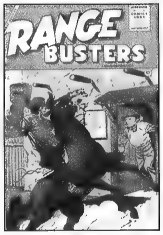


Marvels of Science #4, June 1946

TITLE	# ISSUES
My Little Margie 1 (7/54) - 54 (11/64)	54
My Little Margie's Boyfriends 1 (8/55) - 11 (4/58)	11
My Little Margie's Fashions 1 (2/59) - 5 (11/59)	5
My Only Love 1 (7/75) - 9 (11/76)	9
My Secret Life 19 (8/57) - 47 (9/62)	29
Mysteries of Unexplored Worlds 1 (8/56) - 48 (9/65)	48
Mysterious Suspence 1 (10/68)	1
Nature Boy 3 (3/56) - 5 (2/57)	3
Navy War Heroes 1 (1/64) - 7 (3-4/65)	7
Negro Romances 4 (5/55)	1
Never Again 1 (8/55) - 2 (?/55), 8 (7/56)	3
Nurse Betsey Crane 12 (8/61) - 27 (3/64)	16
Nyoka, the Jungle Girl 14 (11/55) - 22 (11/57)	9
Outer Space 17 (5/58) - 25 (12/59)	9
Outer Space 1 (11/68)	1
Outlaws of the West 11 (7/57) - 81 (5/70), 82 (7/79) - 88 (4/80)	78
Out of this World 1 (8/56) - 16 (12/59)	16
Partridge Family, The 1 (3/71) - 21 (11/73)	21
Peacemaker, The 1 (3/67) - 5 (11/67)	5
Pebbles and Bamm Bamm 1 (2/72) - 36 (12/76)	36
Peter Paul's 4 in 1 Jumbo Comic Book 1 (1953)	1
Phantom, The 30 (2/69) - 74 (1/77)	45
Pictorial Love Stories 22 (10/49) - 26 (7/50)	5
Police Trap 5 (7/55) - 6 (9/55)	2
Ponytail 13 (11/69) - 20 (1/71)	8
Popeye 94 (2/69) - 138 (1/77)	45
Primus 1 (2/72) - 7 (10/72)	7
Prof Coffin 19 (10/85) - 21 (2/86)	3
Public Defender in Action 7 (3/56) - 12 (10/57)	6
Pudgy Pig 1 (9/58) - 2 (11/58)	2
Punchy and the Black Crow 10 (10/85) - 12 (2/86)	3
Quick Draw McGraw 1 (11/70) - 8 (1/72)	8
Racket Squad in Action 1 (5-6/52) - 29 (3/58)	29
Ramar of the Jungle 2 (9/55) - 5 (9/56)	4
Range Busters 8 (5/55) - 10 (9/55)	3
Registered Nurse 1 (Sum 63)	1
Reptilicus 1 (8/61) - 2 (10/61)	2
Reptisaurus 3 (1/62) - 8 (12/62)	6
Reptisaurus Special Edition 1 (Sum 63)	1
Return of Gorgo, The 2 (Sum 63) - 3 (Fall 64)	2
Return of Konga, The no# (1962)	1
Robin Hood and His Merry Men 28 (4/56) - 38 (8/58)	11
Rock and Rollo 14 (10/57) - 19 (9/58)	6
Rocky Lane's Blackjack 20 (11/57) - 30 (11/59)	11
Rocky Lane Western 56 (2/54) - 87 (11/59)	32
Romantic Secrets 5 (10/55) - 52 (11/64)	48
Romantic Story 23 (5/54) - 130 (11/73)	108
Ronald McDonald 1 (9/70) - 4 (3/71)	4
Rookie Cop 27 (11/55) - 33 (8/57)	7
Santa's Tinker Tots 1 (1958)	1
Sarge Snorkel 1 (10/73) - 17 (12/76)	17
Sarge Steele 1 (12/64) - 8 (3-4/66)	8
Scary Tales 1 (8/75) - 9 (1/77), 10 (10/77) - 20 (6/79), 21 (8/80) - 46 (10/84)	46
Scooby Doo 1 (4/75) - 11 (12/76)	11
Scotland Yard 1 (6/55) - 4 (3/56)	4
Secret Agent 9 (10/66) - 10 (10/67)	2
Secret Romance 1 (10/68) - 41 (11/76), 42 (5/79) - 48 (2/80)	48
Secrets of Love and Marriage 1 (8/56) - 25 (6/61)	25
Secrets of Young Brides 5 (9/57) - 44 (10/64)	40
Secrets of Young Brides 1 (7/75) - 9 (11/76)	9



Pictorial Love Stories #22, October 1949



Range Busters #9, July 1955

Romantic Story #23, May 1954

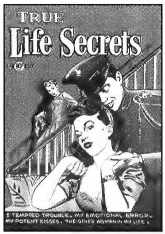
TITLE	# ISSUES
1776, Charlton Classics Library 1 (3/73)	1
Shadows from Beyond 50 (10/66)	1
Sheriff of Tombstone 1 (11/58) - 17 (9/61)	17
Sherlock Holmes 1 (10/55) - 2 (3/56)	2
Six-Gun Heroes 24 (1/54) - 83 (3-4/65)	60
Six Million Dollar Man 1 (6/76) - 9 (6/78)	9
Soap Opera Love 1 (2/83) - 3 (6/83)	3
Soap Opera Romances 1 (7/82) - 5 (3/83)	5
Soldier and Marine Comics 11 (12/54) - 15 (8/55), 9 (12/56)	6
Son of Vulcan 49 (11/65) - 50 (1/66)	2
Space Adventures 1 (7/52) - 21 (8/56), 23 (5/58) - 59 (11/64), 60 (10/67)	59
Space Adventures 2 (7/68) - 8 (7/69), 9 (5/78) - 13 (3/79)	12
Space: 1999 1 (11/75) - 7 (11/76)	7
Space War 1 (10/59) - 27 (3/64), 28 (3/78) - 34 (3/79)	34
Space Western 40 (9-10/52) - 45 (8/53)	6
Special War Series 1 (8/65) - 4 (11/65)	4
Speed Buggy 1 (5/75) - 9 (11/76)	9
Speed Demons 5 (2/57) - 10 (3/58)	6
Strange Suspense Stories 16 (1-2/54) - 22 (11/54), 27 (10/55) - 77 (10/65)	58
Strange Suspense Stories 1 (10/67) - 9 (9/69)	9
Submarine Attack 11 (5/58) - 54 (2-3/66)	44
Sue and Sally Smith 48 (11/62) - 54 (11/63)	7
Summer Fun 54 (10/66)	1
Summer Love 46 (10/65) - 47 (10/66) - 48 (11/68)	3
Sunset Carson 1 (2/51) - 4 (1951)	4
Surf 'n' Wheels 1 (11/69) - 6 (9/70)	6
Sweetheart Diary 32 (10/55), 33 (4/56) - 65 (8/62)	34
Sweethearts 122 (3/54)	1
Sweethearts 23 (5/54) - 137 (12/73)	115
Sweet Romance 1 (10/68)	1
Tales of the Mysterious Traveler 1 (8/56) - 13 (6/59), 14 (10/85) - 15 (12/85)	15
Teen-Age Confidential Confessions 1 (7/60) - 22 (2/64)	22
Teenage Hotrodders 1 (4/63) - 24 (7/67)	24
Teen-Age Love 4 (7/58) - 96 (12/73)	93
Teen Confessions 1 (8/59) - 97 (11/76)	97
Teen Secret Diary 1 (10/59) - 11 (6/61)	11
Teen Secret Diary 1 (?/72)	1
Terry and the Pirates 26 (6/55) - 28 (10/55)	3
Texas Rangers in Action 5 (7/56) - 79 (8/70)	75
Tex Ritter Western 21 (3/54) - 46 (5/59)	26
Thane of Bagarth 24 (10/85) - 25 (12/85)	2
Thing!, The 1 (2/52) - 17 (11/54)	17
This Is Suspense 23 (2/55) - 26 (8/55)	4
This Magazine Is Haunted 15 (2/54) - 21 (11/54)	7
This Magazine Is Haunted 12 (7/57) - 16 (5/58)	5
Three Nurses 18 (5/63) - 23 (3/64)	6
Thunderbolt 1 (1/66), 51 (3-4/66) - 60 (11/67)	11
Tiger 1 (3/70) - 6 (1/71)	6
Time for Love 53 (10/66)	1
Time for Love 1 (10/67) - 47 (5/76)	47
Tim McCoy 16 (10/48) - 21 (8-9/49)	6
Timmy the Timid Ghost 3 (2/56) - 44 (10/64), 45 (9/66)	43
Timmy the Timid Ghost 1 (10/67) - 23 (7/71), 24 (9/85) - 26 (1/86)	26
TNT Comics 1 (2/46)	1
Tom Cat 4 (4/56) - 8 (7/57)	5
Top Cat 1 (11/70) - 20 (11/73)	20
Top Eliminator 25 (9/67) - 29 (7/68)	5
True Life Secrets 1 (3-4/51) - 29 (1/56)	29
TV Teens 14 (2/54) - 15 (4/54), 3 (6/54) - 13 (7/56)	13
Underdog 1 (7/70) - 10 (1/72)	10

Space Adventures #3, November 1952

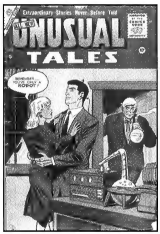
Space Western Comics #45, August 1953

Texas Rangers in Action #9, October 1957

TITLE	# ISSUES
Unusual Tales 1 (11/55) - 49 (3-4/65)	49
U.S. Air Force Comics 1 (10/58) - 37 (3-4/65)	37
U.S. Marines 1 (Fall 64)	1
Valley of the Dinosaurs 1 (4/75) - 11 (12/76)	11
Vengeance Squad 1 (7/75) - 6 (6/76)	6
War 1 (7/75) - 9 (11/76), 10 (9/78) - 47 (10/84)	47
War and Attack 1 (Fall 64)	1
War and Attack 54 (6/66) - 63 (12/67)	10
War at Sea 22 (11/57) - 42 (6/61)	21
War Heroes 1 (2/63) - 27 (11/67)	27
War Wings 1 (10/68)	1
Wheelie and the Chopper Bunch 1 (5/75) - 7 (7/76)	7
Wild Bill Hickock and Jingles 68 (8/58) - 75 (12/59)	8
Wild Frontier 1 (10/55) - 7 (4/57)	7
Wild West 58 (11/66)	1
Win-a-Prize Comics 1 (2/55) - 2 (4/55)	2
World of Wheels 17 (10/67) - 32 (6/70)	16
Wyatt Earp, Frontier Marshall 12 (1/56) - 72 (12/67)	61
Yang 1 (11/73) - 13 (5/76), 14 (9/85) - 17 (1/86)	17
Yellowjacket 1 (9/44) - 10 (6/46)	10
Yogi Bear 1 (11/70) - 35 (1/77)	35
Young Doctors 1 (1/63) - 6 (11/63)	6
Young Eagle 3 (7/56) - 5 (4/57)	3
Young Lovers 16 (7/56) - 18 (5/57)	3
Zaza the Mystic 10 (4/56) - 11 (9/56)	2
Zoo Funnies 1 (11/45) - 15 (1/48)	15
Zoo Funnies 1 (7/53) - 13 (9/55)	13
Zoo Funnies 1 (12/84)	1
TOTAL CHARLTON COMICS:	**5,959**



True Life Secrets #8, July 1952



Unusual Tales #2, January 1956

Charlton Comic-Type Magazines (6/1956–1980)

Crazy v3#3 (11/57); v4#7 (12/58) - v4#8 (12/59)	3
Crazy, Man, Crazy 2 (6/56)	1
Emergency 1 (6/76) - 4 (1/77)	4
From Here to Insanity 12 (10/55)	1
From Here to Insanity v3#1 (4/57)	1
Hercules 8 (12/68)	1
Humbug 10 (6/58) - 11 (10/58)	2
Sick 109 (4/76) - 134 (Fall/80)	26
Sick Annual 2 (1978), 4 (1980)	2
Sick Special 1 (1980)	1
Six Million Dollar Man 1 (7/76) - 7 (11/77)	7
Space: 1999 1 (11/75) - 8 (11/76)	8
This Magazine Is Crazy v3#2 (7/57), v3#4 (2/58); v4#5 (6/58) - v4#6 (9/58)	4
TOTAL CHARLTON COMIC-TYPE MAGAZINES:	**61**

Zoo Funnies #2, December 1945

SEE NEXT PAGE FOR NOTES

NOTES: Comic Books

Do the following comic book issues exist?
Atomic Mouse 53-54
Atomic Mouse 13 (1986)
Badge of Justice 23, 1
Crime and Justice 22
Foreign Intrigues 13
Jim Bowie 15
Li'l Genius 1-5
Never Again 2
Sweet Romance 1
Teen Secret Diary 1 (1972)
Yang 14 (1985)

Captain Gallant giveaway (Heinz) does exist (no number listed) but was not a Charlton book sold from the newsstand. *Sweetheart Love Stories* #32 does not exist, it is really *Sweetheart Diary* #32, which I recently purchased. *Love, 10 Stories* #6 does not exist, it is really *In Love* #6 which has "10 Stories" written across its top. I recently bought *Sweethearts* #23, thus #123-125 don't exist (1954 series). I have not included *Wild Bill Hickock and Jingles* #76 as I do not believe it exists. *Li'l Genius* (Charlton) might be a continuation of Toby's *Super Brat* (#1-4). If so, does #5 exist?

NOTES: Comic-Type Magazines

From Here to Insanity #12 is a comic-sized black-and-white magazine. I have decided to list it in the magazine section. Does *Sick Annual* #3 exist?

This complete checklist of Charlton Comics was provided through the courtesy of Dan Stevenson, who has personally seen 99.5% of the books. Mike Tiefenbacher was also a major source of the data. In future issues *Charlton Spotlight* will provide a series of expanded versions of this checklist, including prior/subsequent title and refined month/year data as this information becomes available. The ultimate goal is a complete index of all Charlton comics. Your input is not only desirable but essential!

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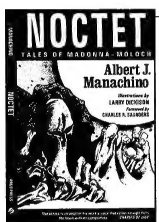

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OKAY, BOYETTE... A MONTH AGO, YOU SAID YOU WERE A HUNDRED POUNDS LIGHTER AND FOUR INCHES SHORTER!
WELL, JIM... I WAS THEN!

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